FAB
28

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The market place for Anderson merchandise plus Convention Check A-O.K. and Local Groups.

Front Cover - When love turns cold (part one): Colonel Paul Foster (Michael Billington) woos Linda Simmonds (Deborah Grant) by the pool in the gardens at Pinewood Studios in **UFO**'s *The Psychobombs*. Back Cover - When love turns cold (part two): Colonel Virginia Lake (Wanda Ventham) wishes that Colonel Craig Collins (Derren Nesbitt) had stayed dead in **UFO**'s *The Man Who Came Back*.

Isn't that just typical? The first time in ages that I haven't really got anything to write about here and what happens? I end up with a bigger than normal editorial box to fill! Well, OK then, we can pass the time to the bottom of the page by playing the Gerry Anderson Supermarionation Casting Game.

The rules are simple and you've probably played before anyway. If you glance over onto the news page opposite (if you haven't already read that bit) you'll see that talk of the live-action **Thunderbirds** movie is rearing its head yet again. Several names have been bandied about to play the puppet roles we all know and love, but which actors would *really* suit the roles? For all his cockney charm, Bob Hoskins isn't my idea of Parker, and Joanna Lumley *would* have been great as Penelope back in 1975 when she did **The New Avengers**. Similarly, Sean Connery would have been the ideal Scott Tracy if he still looked like he did in 1962 (after all, the puppet was based on his features), so maybe now he would be the best person to play Jeff instead? (And personally, I think that having the five Baldwin brothers as the Tracy boys would be brilliant, but it's not going to happen in a million dollars.)

So, here's how the game works: pick any one of the Supermarionation shows and imagine that it is about to be re-made as a live-action TV series or film - your job is to cast all the regular character roles with 1990s actors. That last bit is important - no dead actors (or actresses) and no actors (or actresses) who would've been just right in the role thirty years ago. Imagine yourself as the casting director and send your cast lists to us (we'll print the best ones and there might just be some kind of prize involved). Don't forget, it doesn't have to be **Thunderbirds**: what about **JAG**'s David James Elliott as Troy Tempest or Ralph Feinnes as Captain Scarlet? Could anyone play Father Unwin other than Stanley Unwin himself?

On a related, but slightly different note, do you think that re-making the Supermarionation series in live-action would be the best route to take? If you were given the job of reviving one of those shows, wouldn't you prefer to recreate all the characters and vehicles as computer-generated digital animations, retaining the puppets' original features and proportions but giving them the kind of three-dimensional fluidity that we saw in **Toy Story**? Or are you in the camp of those fans who feel that the original Anderson series don't need reviving and should be left as the television classics of their time that they undoubtedly are? It's all open to debate and FAB is the forum for it, so let us know how you feel about it.

It looks like there's just enough room for me to mention that the club won't, after all, be hosting a convention in 1997 despite my rather premature comments in FAB 26 (believe me, we tried, but we just couldn't get the suitable dates and hotel availability to meet in the middle). However, set a date in your diary for **Expo 2098** over the 1998 Easter Bank Holiday weekend (April 11th to 13th) and we'll fill you in on the details next issue.

Chris Bentley - Editor

FAB NEWS
FROM THE WORLDS OF GERRY ANDERSON
DATELINE: APRIL/MAY 2097

LAVENDER CASTLE

FILMING COMMENCES ON LAVENDER CASTLE

Principle photography began early in March on Gerry Anderson's innovative new 26 episode fantasy series **Lavender Castle**, which combines stop-motion animation with state-of-the-art computer generated animation. The first episode, *In The Beginning*, entered production on March 1st following six months of pre-production work (design and construction of puppets and sets) at the Cosgrove Hall studios in Manchester. Each ten minute episode is scheduled for four weeks of stop-motion filming and an additional four weeks of post-production work, with the entire series expected to be completed at the end of September 1998. The first thirteen episodes will be available for transmission from April 1998, but may not be shown in the UK until the following autumn.

Lavender Castle is a comic space action-adventure series that tells the epic story of a band of daring misfits on a journey to stop the destruction of the light that is Lavender Castle, the mythical centre of the cosmos and a source of unimaginable power. Developed from an original concept by cult artist Rodney Matthews (who also acts as the series' designer), **Lavender Castle** is eagerly anticipated as one of the most unusual animated series ever seen on television, bringing together the talents of the world's top animators whose previous work includes **The Wind In The Willows**, **Danger Mouse**, **Count Duckula**, **The Snow Queen**, **The Ugly Duckling**, **Discworld**, **The Nightmare Before Christmas** and **James And The Giant Peach**. Gerry Anderson is producer and script-editor on the series and is also writing the majority of the scripts himself in conjunction with children's author Pauline Fisk. Executive producers are Craig Hemmings (for Carrington Productions International) and Brian Cosgrove (for Cosgrove Hall).

DIRECTOR ANNOUNCED FOR THUNDERBIRDS MOVIE

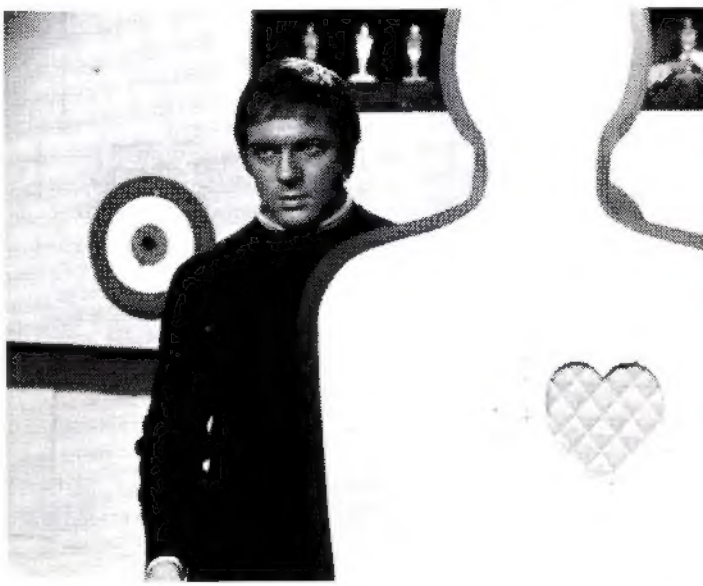
Peter Hewitt has been assigned to direct the **Thunderbirds** movie announced by PolyGram Filmed Entertainment early in 1995 (as reported back in FAB 18). For the last two years, the film has been adrift in 'Development Hell' with a variety of methods being proposed to bring the 1965 Supermarionation series to the big screen, including stop-motion animation and computer generated digital animation. The favoured approach currently appears to be live-action, although PolyGram has dismissed reports that the Tracy brothers would be played by real-life actor brothers Alec, William, Adam, Daniel and Stephen Baldwin. In fact, no casting has yet taken place despite rumours circulating in the media that Sean Connery is to play Jeff Tracy, with Joanna Lumley as Lady Penelope and Bob Hoskins as Parker. Hewitt - whose credits include **Bill And Ted's Bogus Journey** and *Everything Must Go*, the first episode of Oliver Stone's **Wild Palms** - is currently completing production on Working Titles' £30 million film adaptation of Mary Norton's **The Borrowers** at Shepperton Studios.

BBC REPLACE UFO WITH STAR TREK REPEATS

The BBC2 screening of **UFO** came to an unexpected (and premature) end with *E.S.P.* on January 10th, despite previous assurances that the series would continue uninterrupted to the end of the run. Although the current broadcast of the series had been scheduled to end with *Kill Straker!* on January 17th, this episode was pulled at the eleventh hour and replaced by tennis highlights. The series itself was replaced in the 6pm Friday slot by a continuation of the BBC's eighth screening of the original 60s **Star Trek**.

When **UFO** does return to BBC2, it will be with cuts to two more episodes. Some 34 seconds has been excised from *The Sound Of Silence* (close-ups of Culley's flick-knife and the mutilated bodies of Culley and his dog Gyp), and a very short scene has been removed from *Reflections In The Water* because of extremely poor sound and visual quality on the broadcast tape provided by PolyGram. As reported last issue, *Mindbender* will not be shown at all as one of the members of the cast has exercised his right to refuse transmission of the episode.

Although **UFO** managed to retain a respectable 1.5 million viewers on BBC2 during December, it was nevertheless outperformed by the repeat run of **Space Precinct** which averaged 2.24 million for its first four episodes: *Protect And Survive* (2.227m), *The Snake* (2.303m), *Time To Kill* (2.070m) and *Body & Soul* (2.349). **Precinct**'s run, too, has not been unaffected by the whims of the BBC schedulers: the January 13th screening of *Predator And Prey* was postponed until January



Lavender Castle - Driving Back the Darkness in a Faltering Universe

Lavender Castle - a place of legend, fabled right across the universe, a floating city in the sky, full of all the things you ever dreamed of. A place of harmony, peace and light, it is the very centre of the universe. Lavender Castle is the greatest source of power in the universe - destroy it and the universe will be plunged into darkness forever.

Lavender Castle is the story of the starship *Paradox* and its intrepid crew of well-intentioned misfits who are plunged into an intergalactic tournament with the evil Dr. Agon. Each crew member brings his or her own unique special quality to the fight - the only problem is knowing just what that special quality is!

Captain Thrice is a great leader with a special knowledge of Lavender Castle, but a tendency to fall asleep in mid-sentence. **Sproggle** would like to think he was a born navigator with an instinct for the stars, if only he knew his left from his right! **Isambard** is an engineer, gifted with a gentle soothing touch to coax extra speed from the engines - along with a size 12 rocket hammer. **Sir Squeakalot** is a rusty squeaking bag of nervous circuits who would love nothing more than to race into battle to rescue the odd damsel in distress - but not until he's finished the cleaning! Last, but by no means least, are **Roger**, the happy-go-lucky, cocky cadet pilot, and **Lyca**, whose personal quest is to search for rare plants for her own medical research - a duo who never see eye to eye. Thrown together in adversity, they must all work as a tightly knit team, learning and understanding each other's strengths and weaknesses, to thwart Dr. Agon and protect Lavender Castle.

Dr. Agon (above) is captain of the Dark Station, the most awesome destructive force known to all mankind. He pursues our heroes using his array of sinister mammoth machines and gadgets. His quest is clear: to search for Lavender Castle and to destroy it once and for all, so he can rule a cold dark universe.

27th, while the February 3rd episode was replaced by snooker coverage. Between this and the termination of **UFO**, the BBC Anderson schedule published in FAB 27 had been completely junked by the channel before most readers received their copies.

Time-shifted to 6.25pm (following **The Simpsons**) from March 10th, the revised **Space Precinct** schedule (at pressdate) is as follows but, as before, is extremely subject to late changes:

Apr 7	*Friends*
Apr 14	*Flash*
Apr 21	*Smelter Skelter*
Apr 28	*The Fire Within* (1)
May 5	*The Fire Within* (2)
May 12	*The Forever Beetle*
May 19	*Divided We Stand*
May 26	*Deathwatch*
Jun 2	*Deathwatch Conclusion*

There has still been no announcement of a start date for **Space:1999** on BBC2, although the current expectation at PolyGram is that the series will be screened in a late-night slot to avoid extensive editing. All the episodes are, nonetheless, being trimmed by the BBC to remove the fade-down/fade-up at the end of each Act, so as to disguise the programme's origins in commercial television - now a standard BBC practice seen on all of the BBC's imported programming (**The X Files**, **Sliders**, **Murder One**, **The Simpsons**, etc.).

Bravo Drops All ITC Series & Becomes Sci-Fi Channel Clone

The Bravo cable and satellite channel dropped all ITC series from its schedules in February as part of a 'revitalisation' of the channel's image. In place of the cult series of the Sixties and Seventies which had helped to define Bravo as 'Timewarp Television' over the last two years (among them, no fewer than six Gerry Anderson series), the channel is now broadcasting a range of recent (90s) low-calibre SF series, Manga movies and horror films, giving Bravo the appearance of a second-rate version of The Sci-Fi Channel. Bravo's daytime schedule has been replaced by 'Trouble', eight hours of programmes for young teenagers (who should really be at school during the 'Trouble' broadcast hours).

The reason for the change was the apparent similarity of programming with UK Gold, as perceived by the new owners of both channels who wanted to give Bravo a fresh look, but few of Bravo's previously loyal viewers have proven "weird enough" (in the words of Bravo's advertising campaign for the change) to make the transition. It appears that many of the ITC programmes reported to have been purchased by Bravo in 1994 will not now be broadcast, among them **Stingray**, **Fireball XL5**, **Supercar**, **The Secret Service**, **Gideon's Way**, **The Adventurer** and **The Baron**, while screenings of other series (**Strange Report**, **Man In A Suitcase** and **Randall And Hopkirk Deceased**) remain incomplete.

New Thunderbirds Series to Debut in Year 2000

The Ford Thunderbird coupe was dropped from production in the US on March 18th, following poor sales in recent years. The Classic American car, designed in 1954, became a symbol for rebellious youth in the Sixties and in its prime in the late 1970s was selling at a rate of 325,000 vehicles a year. Originally sold with two roofs (a removable hard top and a collapsible soft top), the 1957 eight-cylinder Thunderbird still fetches as much as $48,000 in the used car market. However, this may not be the end of the road for the Thunderbird as Jacques Nasser, president of Ford's automotive operations, announced that it was possible that a new series of Thunderbirds sports cars would probably debut at a very limited production level in the year 2000.

BBC Dumps The Day After Tomorrow

The BBC has erased their only complete broadcast master of Gerry Anderson's 1975 pilot film **The Day After Tomorrow**: *Into Infinity*, leaving only the edited version in the BBC Archive that was broadcast on BBC1 on December 11th, 1976. The 50 minute film, directed by Charles Crichton and starring Brian Blessed, Joanna Dunham and Nick Tate, was produced over the summer of 1975 between the two seasons of **Space:1999**, and was intended as a pilot for a new Anderson SF series. It premiered on American television as part of NBC's **Special Treat** educational series. In the UK, however, the BBC made several minor trims to the film, most notably the excision of the series title caption (**The Day After Tomorrow**) while leaving the episode title caption (*Into Infinity*) intact. Until very recently, the original complete version of the film resided alongside the BBC broadcast version in the BBC Archive at White City, but now this original master tape has been wiped.

Fortunately, Fanderson acquired a D3 transfer of the full version of the film for the club archive in 1995: this is now believed to be the only existing uncut broadcast-quality videotape transfer of this rare Gerry Anderson production, which has not been transmitted in the UK in the last twenty years. The whereabouts of the original film negative and print are unknown at present.

Sounds Familiar: UFO 97?

Since FAB 27's report of the conceptual similarity between the new US SF thriller series **The Pretender** and Gerry Anderson's 1968 series **Joe 90**, another new American series has surfaced which bears startling similarities with a Gerry Anderson classic. NBC's excellent **Dark Skies** made its British television debut on Channel 4 early in January, prompting viewers to immediately make comparisons with **UFO** and its scenario of a secret government-sponsored organisation operating from underground headquarters hidden beneath a seemingly-innocent office building - established to combat an invasion of Earth by Aliens capable of possession and intent upon the abduction of innocent human beings.

Regular viewers of the series will, by now, have realised that **Dark Skies** actually more closely resembles the 1967 US series **The Invaders** (which starred **Doppelgänger**'s Roy Thinnes), but with series co-creator and producer Bryce Zabel's recent announcement that future episodes will see the fugitive lead character John Loengard (Eric Close) rejoining the top secret Majestic-12 organisation, it appears that **Dark Skies** could yet turn into a Nineties version of **UFO** after all.

Dark Skies successfully maintained an average viewing figure of 3.92 million during its opening month in Channel 4's Monday night 10pm slot, comparing favourably with **ER**'s 4.01 million average over the same period and ranking it as one of the channel's top five shows.

21st Century Memorabilia on TV

FAB's very own memorabilia expert Martin Gainsford (co-author of our "21st Century Memorabilia" articles) appeared with his collection of Gerry Anderson memorabilia on the Channel 4 series **Collectors Lot** on the afternoon of March 26th. Gerry Anderson also appeared in a brief interview recorded at his home and presented Martin with a signed copy of his biography. A longer interview with Gerry will appear on a subsequent programme.

Martin will also be seen later in the year on the May 9th edition of UK Gold's Goldmaster quiz show. Recorded last September, this all-**Thunderbirds** edition of the TV trivia quiz features Martin and fellow Fanderson member Martin (**You Bet!**) Townley answering questions about Gerry Anderson's most popular Supermarionation series.

Where Are They Now Dept

Supermarionation voice artist **RAY BARRETT** (Commander Shore, Titan, The Hood and John Tracy among many others) recently guested in the Australian drama series **Fire**, screened in the UK on Sky Two and soon to be seen on Channel 5... The National Theatre production of Arthur Miller's 'Death Of A Salesman' at the Barbican, London (mentioned here last issue) has been extended until April. **ED BISHOP** (**UFO**'s Commander Ed Straker and the voice of **Captain Scarlet**'s Captain Blue) and **SHANE RIMMER** (the voice of **Thunderbirds**' Scott Tracy) co-star. An interview with Ed appeared in "Starburst" magazine's 'Outer Space Special' in March... **JOHN BLUTHAL** (the voice of **Fireball XL5**'s Commander Zero) will shortly be seen as an Italian in Luc Besson's $70 million top secret SF blockbuster **The Fifth Element** which premieres at Cannes in May and opens in the UK in June. As reported in FAB 26, **UFO** alien **GITO SANTANA** also appears in the film alongside Bruce Willis, Gary Oldman, Ian Holm and Luke Perry. John will also be seen later this year with William Hurt in director Alex Proyas' Australian SF project **Dark City** and Ian Sharp's action thriller **R.P.M.** shot in France last year...

In February, "Film & TV Week" magazine tracked down **PETER GORDENO** (**UFO**'s Captain Peter Carlin) to his £1.7 million house in Weybridge, Surrey. Last seen in **Carry On Columbus** in 1992, Peter revealed that he was diagnosed with colonic cancer two years ago and

Many Happy Returns

Birthday greetings to the following Gerry Anderson series cast members and production personnel.

GEORGE BAKER (66)	April 1st
BRIAN GLOVER (63)	April 2nd
GRAYDON GOULD	April 3rd
HANNAH GORDON (56)	April 9th
RON PEMBER (62)	April 11th
LEE H. KATZIN (61)	April 12th
GERRY ANDERSON (68)	April 14th
PETER JEFFREY (68)	April 18th
GEORGE COLE (72)	April 22nd
JILL RAYMOND (68)	April 22nd
ALEXIS KANNER (55)	May 2nd
DAVID SUCHET (51)	May 2nd
PETER DUNCAN (43)	May 3rd
MARC ZUBER (52)	May 5th
JOANNA DUNHAM (61)	May 6th
PAT ROACH	May 13th
RAY LONNEN (57)	May 19th
JOAN COLLINS (64)	May 23rd
BASIL MOSS	May 25th
ROY DOTRICE (72)	May 26th
CHRISTOPHER LEE (75)	May 27th

TERRY NATION (1930-1997)

Writer Terry Nation was born in South Wales in August 1930 and educated in Cardiff. He began his career in 1955 when he arrived in London and made a name for himself as a radio comedy writer for leading performers such as Frankie Howerd and Tony Hancock. In 1962, he broke into television with a trio of scripts for British television's first series of science fiction plays, ITV's anthology series **Out Of This World** for which he adapted Philip K. Dick's *Imposter* and Clifford Simak's *Immigrant* as well as contributing a story of his own, *Botany Bay*.

The following year, Nation was invited by David Whitaker to submit storylines for a new children's series, **Doctor Who**, but turned the offer down on the advice of Tony Hancock who felt that it was beneath Nation to write for children. Fortunately for Nation, a bitter dispute with the comedy actor (to whom he was contracted at the time) left Nation unemployed with no foreseeable income, so he submitted an outline to Whitaker entitled 'The Survivors'. Telling the story of the survivors of a nuclear war fought some 500 years previously on a distant planet, Nation's outline introduced the Doctor and his companions, Ian, Barbara and Susan, to the planet's two indigenous races - one comprising physically perfect humanoids, the other a race of hideously deformed mutants living inside mechanised travel machines. Recognising the exciting potential of the storyline, Whitaker commissioned full scripts from Nation at the end of July 1963. Filmed and transmitted as *The Mutants* the following December, the seven-part story established Nation as the creator of television's most famous monsters, the Daleks, and turned **Doctor Who** from a reasonably popular series into a phenomenal success.

Nation was subsequently asked by Whitaker to contribute a seven-part historical story, 'The Red Fort', set during the Indian Mutiny of 1857, but this was abandoned in favour of a second futuristic story, *The Keys Of Marinus*. However, it was the Daleks with which Nation became closely associated and between 1963 and 1979, Nation scripted no fewer than 56 episodes of **Doctor Who** across 11 separate stories, all but two of which (the aforementioned *The Keys Of Marinus* and 1975's *The Android Invasion*) featured the Daleks.

The Daleks changed Nation's life. Although he was only responsible for the concept of the creatures (their distinctive design was executed by BBC designer Raymond P. Cusick after the serial's original designer, Ridley Scott, proved unavailable for filming), he negotiated a 50-50 royalty deal with the BBC and profited from the host of commercial spin-offs that went hand-in-hand with 'Dalekmania' - toys, books, records and two British-made feature films, **Dr. Who And The Daleks** and **Daleks Invasion Earth 2150 A.D.** In the mid-1960s, the Daleks were licensed by Gerry Anderson's Century 21 Merchandising and appeared in a serialised comic strip in the company's "TV Century 21" comics magazine.

However, Nation's work in television extended beyond **Doctor Who** and the Daleks, and during the 1960s he went on to make contributions to many of the ITC action series, including **The Saint** (for which he scripted 10 episodes), **The Champions** (*The Bodyguards*) and **Department S** (the series' very first episode *The Man In The Elegant Room* plus *A Cellar Full Of Silence*). In 1965/66, he was kept fully occupied as script editor of Monty Berman's **The Baron**, based on the books of John Creasey (writing as Anthony Morton) and starring Steve Forrest as antiques trouble-shooter John Mannering.

Nation wrote 17 of **The Baron**'s 30 episodes himself, but also found time to adapt Ray Bradbury's *The Fox And The Forest* for the BBC's **Out Of The Unknown** series. This commission came about as a result of Nation's former work for the series' creator and story editor Irene Shubik on **Out Of This World**. In 1964, Nation had also turned in an adaptation of Isaac Asimov's **The Caves Of Steel** for Shubik's BBC2 production with Peter Cushing as the robophobic police officer Elijah Bailey and John Carson as his robot detective partner R. Daneel Olivaw.

After such extensive work on the ITC action series, it was, perhaps, inevitable that Nation would, sooner or later, also find himself scripting episodes of **The Avengers**, the cult ITV series made by ABC alongside the ITC shows at the Associated British Elstree Studios in Borehamwood. So it was that, in 1968, Nation was commissioned to write for **The Avengers**' final series (with Linda Thorson as Tara King partnering Patrick Macnee's John Steed), turning in some of that season's most memorable episodes: *Invasion Of The Earthmen*, *Noon Doomsday*, *Legacy Of Death*, *Take Me To Your Leader*, *Thingumajig* and *Take-Over*.

In 1970, Nation was hired by former **The Saint** producer Robert S. Baker as associate producer and story consultant on **The Persuaders!**, a vehicle created by Baker for Roger Moore and Tony Curtis. As well as overseeing all the scripts on the show, Nation penned seven of his own and was looking forward to a lucrative five year run of the series when it was prematurely cancelled, having failed to perform in the US opposite **Mission: Impossible**. Shortly afterwards, Nation was contacted by Anthony Coburn, one of his former **Doctor Who** colleagues and now a BBC producer, who was developing a new series that was seen as a possible replacement for **Doctor Who**, **The Incredible Robert Baldrick**. The series was to feature Robert Hardy as a Victorian adventurer, travelling the country in his private train, investigating the paranormal and the supernatural - a sort of 19th Century Fox Mulder. Nation scripted the pilot episode *Never Come The Night* which aired as part of BBC1's **Drama Playhouse** in October 1972, but the hoped-for series never materialised.

Freelance once again, Nation was available to contribute scripts to Gerry Anderson's live-action thriller series **The Protectors**, then in production on its second season. Nation was commissioned to write three episodes that could be shot back-to-back on location in Copenhagen - the exercise proved successful and the three episodes that resulted were *Bagman*, *Baubles Bangles And Beads* and *Route 27*. He later scripted a fourth episode, *A Pocketful Of Posies*, for guest star Shirley Bassey, but the world-reknowned singer dropped out of the project at the eleventh hour and was replaced at short notice by Eartha Kitt.

Nation took to working on his own projects which included the children's best-seller "Rebecca's World" and the apocalyptic **Survivors** series for the BBC, which debuted in April 1975 and ran for three seasons, although Nation only wrote seven of the 38 episodes, all of them in the series' first year. He went on to devise the cult SF series **Blakes 7** in 1977, writing all 13 episodes of the series' first season plus six of the remaining 39 episodes over the next three years. The series was prematurely cancelled in 1981.

In September 1980, Nation left Britain with his wife Kate and moved to Los Angeles where he continued to plan and develop new projects for a number of studios, including Columbia, 20th Century Fox and MGM. Success in the US, however, eluded him and **Blakes 7** proved to be his last significant contribution to television history. His last years were clouded by ill-health, but he continued to attend science-fiction conventions and acted as a consultant on Steven Spielberg's aborted US **Doctor Who** series. Following a respiratory illness, he died on March 9th, aged 66.

Chris Bentley

has been undergoing chemotherapy treatment following an operation. He has been working on his autobiography and a musical, 'Myanmar', and hopes to return to performing when his treatment concludes this spring...

Supermarionation voice artist **DAVID GRAHAM** (Dr. Beaker, Prof. Matic, Parker and Brains - among many others) was Nathan Ben Israel in the BBC's recent six-part adaptation of Sir Walter Scott's **Ivanhoe**, screened in January and February on BBC1. David also took the part of Albert Einstein in *A View From Genesis*, the third of David Pownall's short plays in Radio 3's **The Curves Of Clio**, broadcast on March 18th... **Space Precinct** costume designer **RAYMOND HUGHES** has illustrated some of his favourite periods of classic fashion for a series of limited edition "Theatre Of Fashion" art prints produced by Compton & Woodhouse. The BAFTA and Emmy Award-winning designer has illustrated a pair of Promenade Dresses (c. 1816 & 1910) and a pair of Ball Dresses (c. 1858 & 1873) for the collection, each of which comes complete with fabric swatches and mounted in a lavish triple mount. The price: £75 each...

ALIBE PARSONS (**Space:1999**'s Communications Officer Alibe) took the title role in Radio 4's American Noir Season presentation **Black Betty** written by Walter Mosley. Alibe's co-stars included **Space Precinct** alien cast regular **KATE HARPER** and **Precinct** guest **CECILIA NOBLE** (Captain Tara Weldon in *Deathwatch* and *Deathwatch Conclusion*)... **DAVID QUILTER** (**Space Precinct**'s Sergeant Fredo) appeared as Dr. Silcott in Channel 4's three-part drama series **Turning World** in February. He also appeared as Judge Hartington in Rob Heyland's four-part drama **Have Your Cake And Eat It** on BBC1 in March...

SHANE RIMMER appears with Roger Moore on card number 124 of Inkworks' "James Bond 007 Connoisseur Collection" trading cards. As shown above, Shane can be seen as Captain Carter (with Roger Moore as Bond) in a scene from **The Spy Who Loved Me**. Bond regular **LOIS MAXWELL** (the voice of **Stingray**'s Atlanta Shore) appears as Miss Moneypenny on card 55 and also on the backs of cards 2, 48 and 67, while **CATHERINE SCHELL** (**Space:1999**'s Maya) can be seen with George Lazenby on card 50 in a scene from **On Her Majesty's Secret Service**...

GEORGE SEWELL (**UFO**'s Colonel Alec Freeman) returned as Chief Superintendent Frank Cottam in the final series of **The Detectives** which began in January with an episode slyly titled *Special Branch* after the fondly-remembered 1973 series in which George starred as Detective Chief Inspector Alan Craven... **Thunderbirds** visual effects assistant **BRIAN SMITHIES** is supervising special model effects on **Tomorrow Never Dies**, the eighteenth James Bond movie. Scheduled to begin principle photography directed by Roger Spottiswoode on April 1st at Eon Productions' new studios on the former site of Radlett Aerodrome at Frogmore, Hertfordshire (seen at the start of **UFO**'s *Identified* episode as the aerodrome where Straker and Henderson arrive in Britain on a Jetstream Aircraft), the £35 million production stars Pierce Brosnan, Jonathan Pryce, Michelle Yeoh, Judi Dench and Desmond Llewellyn. It will be released just before Christmas...

ROBERT VAUGHN (**The Protectors**' Harry Rule) appeared as Dr. Stuart Reiser in *Plague*, an episode of the US series **Walker, Texas Ranger**, screened in February on Sky One in the UK... The music of **Space:1999** Year Two composer **DEREK WADSWORTH** can be heard in the second series of BBC2's **Seven Wonders Of The World**, in which scientists make their own personal selections of the world's most fascinating phenomena. The series runs throughout March and April on Wednesday evenings. Derek's album of themes from the Gerry Anderson and Irwin Allen TV series (arranged by Derek and performed by the City of Prague Philharmonic Orchestra late last year) is now expected to be released by Silva Screen later this year, rather than at Easter as earlier announced...

WHERE WERE THEY THEN DEPT

Anderson series stars Ed Bishop, Francis Matthews and Barry Morse can all be seen in the current BBC2 re-run of **The Saint**, which crept into the schedules on Saturday afternoons (start times vary between 3.30 and 5.30pm) early in March. Dismissing the first 71 episodes of the ITC series (including *Death Penalty* with **UFO**'s Wanda Ventham - shown above), the BBC2 screening began with the show's fourth season - the first to be made in colour, originally broadcast in 1966 - so as to whet viewers' appetites for the forthcoming **The Saint** film starring Val Kilmer.

Leslie Charteris' immortal hero Simon Templar is portrayed by Roger Moore who appears alongside numerous familiar faces from other ITC series in this fourth season, among them Peter Wyngarde (**Department S**), Annette Andre (**Randall And Hopkirk Deceased**) and William Gaunt (**The Champions**). From the Gerry Anderson series, fans should look out for George Murcell (the voice of **Supercar**'s Professor Popkiss) in *The Death Game* and *The Power Artist*, Paul Maxwell (the voice of **Fireball XL5**'s Steve Zodiac) and Vladek Sheybal (**UFO**'s Dr. Doug Jackson) in *The Helpful Pirate*, Lois Maxwell (the voice of **Stingray**'s Atlanta Shore) in *Interlude In Venice* and *Simon And Delilah*, Peter Dyneley (the voice of **Thunderbirds**' Jeff Tracy) and Francis Matthews (the voice of **Captain Scarlet**) in *To Kill A Saint*, Gabrielle Drake (**UFO**'s Lt. Gay Ellis) in *The Best Laid Schemes*, and Barry Morse (**Space:1999**'s Professor Victor Bergman) in *The Reluctant Revolution*. Ed Bishop (**UFO**'s Commander Ed Straker) appeared briefly at the start of *The Man Who Liked Lions* (shown on March 15th), but was murdered before the opening credits.

STARLOG

Ed Bishop informs us that, contrary to our report in FAB 27, the interview with himself and Michael Billington that appeared in the November 1996 issue of "Starlog" magazine was genuine after all, as he now recalls that it was conducted at a convention in the US in 1995. Ed would like us to convey his apologies for the misunderstanding.

the S.H.A.D.O. file

It is common practice in television drama series production today for the producer or script editor to prepare a detailed guide to the series' format and characters during the pre-production process. This guide is issued to new writers and directors so as to enable them to become familiar with the series, making them aware of what has already been established in earlier episodes. New personnel are encouraged to read as many of the previous scripts as possible, and also to familiarise themselves with the style of the show by watching a sampling of completed episodes, but the 'Writers Guide' (as it is called) usually incorporates all the salient information.

During television's infancy, however, many series struggled through production without a formal 'Writers Guide' and such was the case with many of the Gerry Anderson series. Anderson's AP Films/Century 21 production team was such a tight-knit community that the format and style of each new series became quickly established with everyone during pre-production through memos and departmental meetings.

When UFO began pre-production late in 1968, the prospective writers and directors were advised to read Gerry & Sylvia Anderson's pilot script, *Identified*, which had been written in conjunction with script editor Tony Barwick with additional input from Donald James*. This script introduced the series' regular characters, the set-up of the SHADO organisation, the vehicles and the concept of an alien species coming to Earth to kidnap humans for use in spare-part surgery. To give a feel for the direction in which the show was headed, those involved were also encouraged to read the story outlines (the scripts were still being written) for what would become episodes 2 and 3, Tony Barwick's "The Computer Affair" (*Computer Affair*) and Ian Scott Stewart's "The Sun Always Rises" (*Flight Path*).**

However, given the complex nature of the SHADO organisation and the multitude of settings and vehicles, it was necessary for production assistant Desmond Saunders to issue a document folder to each department which detailed each new creative decision on the various aspects of the show: set design, special effects design, costumes, casting and storylining. Periodic updates with new information were copied and distributed throughout the months of pre-production work, together with copies of design work by Derek Meddings and Mike Trim (visual effects), Bob Bell (set design) and Keith Wilson (costumes and set design).

Presented here for the first time anywhere are the contents of that folder as collected by series director Alan Perry (*Survival*, *The Dalotek Affair*, *The Responsibility Seat*, *Close Up* and *Kill Straker!*), giving a unique insight into the creative process of one of television's most highly-regarded SF series.

* Published in Fanderson's "The Century 21 Script Book".
** Both outlines published in Fanderson's "Project Straker" book.

MEMORANDUM

Dear Colleague,

Now that preparations for U.F.O. are forging ahead, set designs, special effects designs, casting, costumes, story lines etc., are all being decided very quickly.

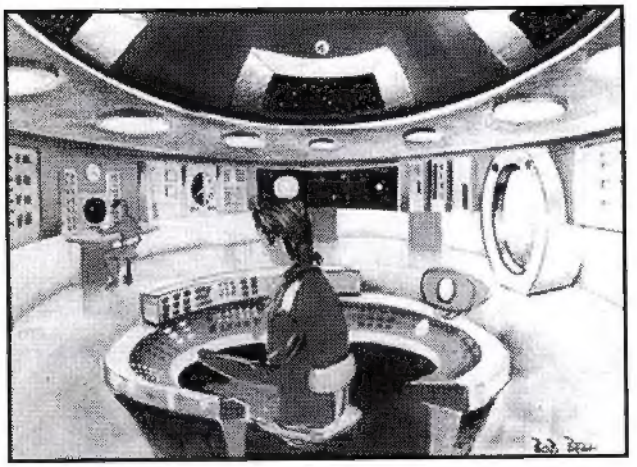
In order that all of you who are involved with this production, either creatively on the production itself or on the exploitation of its commercial potential, are kept as well informed as possible, a system has been set up whereby all information from the various departments is to be integrated and then distributed.

With this letter you should have a distribution list and a folder (this folder is a temporary one until we can find something better). In the folder you will find the first of the information available. From time to time new information will be sent to you and this you are advised to keep in your folder. Now and again there will no doubt be amendments - each new issue will be dated and you may take it that where there are any discrepancies the latest issue will be the most correct.

Des Saunders

U. F. O.
Distribution List

Gerry Anderson	Supervising Editor
Reg Hill	
Sylvia Anderson	Merchandising:
	Basil Margrave (Toys)
Norman Foster	Richard Culley
	Roger Caton
Dave Lane	Peter Curtis
Alan Perry	
Ken Turner	Publishing:
Leo Eaton	Bob Prior
	Alan Fennell
Derek Meddings	
Frank Hollands	Donald James
Jim Elliott	Tony Barwick
Mike Trim	Pat Dunlop
Bill Camp	Ian Scott Stewart
Shaun Cook	Rurwick Powell
Bob Bell	Don Fagan
Keith Wilson	
	4 spares



6th January 1969
INT. MOON BASE
(Attached to Moonbase Control Sphere interior set design illustration by Bob Bell)

Situated inside Sphere 2 of Moon Base.

In centre of Control Room is a circular revolving console which would normally be occupied by the Moon Base Commander, Jon Karlin.

One small T.V. monitor attached to desk.

The Commander's seat may have the facility to rise, fall and swivel to enable the Commander to achieve a clear view through the ceiling ports.

Eight ports in domed ceiling.

One large window in wall showing view beyond of moon surface and space.

One sealed door only leading to walkway 2.

Two tracker consoles with screen situated on outside wall.

One operator to each (speed of U.F.O. calculated from computer).

One revolving model of moon set into wall.

One illuminated space chart to be used for plotting movements of various space craft and viewing different areas of space.

Various instrumentation panels on wall (to be designed by Don Fagan - may have some details later).

One largish twenty-four hour clock indicating E.E.T. (Earth Elapse Time).

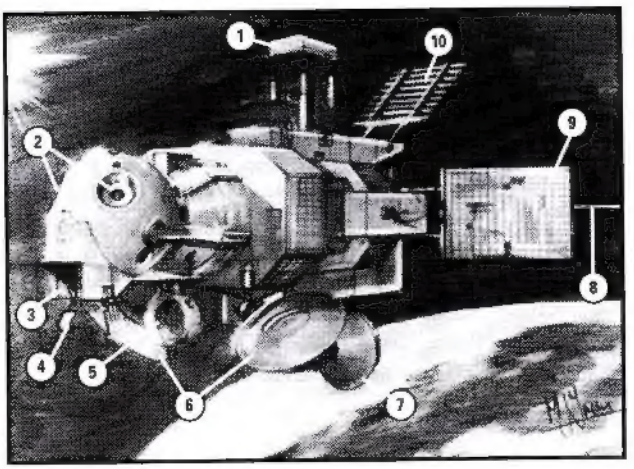
One other clock coloured on one half light and the other half dark showing that the moon days and the moon nights are fourteen times longer than the day and night on Earth.

One temperature gauge - details to follow later.

7th January 1969
S.I.D. (Space Intruder Detector)
(Attached to S.I.D. design illustration by Mike Trim)

As its name suggests, the function of S.I.D. is to detect and report sightings of U.F.O.s. It is in orbit around Earth and has facilities to change position of orbit. Normally the position of S.I.D. is directly opposite the Moon and exactly the same distance from Earth as the Moon. S.I.D. revolves round the world with the Moon maintaining its relative position. The tracking area covered by S.I.D. is the area of space not covered by the Moon. (Moonbase covers the other half and SHADO Control on Earth covers Earth's atmosphere - please see diagram which shows this.)

Its other function is as a space communication satellite which, with its packed transmitting and computerized instrumentation will scan the operations of the SHADO craft, Seagull X-Ray, Sky Diver, and report on progress or otherwise.



S.I.D. has a voice. This voice is not exactly devoid of character or warmth. On occasions the voice may hesitate as if thinking before giving as precise and cool an answer as possible. Any suggestion of a sense of humour for S.I.D. should be of the highest intellectual standard.

S.I.D. has been designed so that it can be entered, but so far no interior set has been allowed for. It also has docking facilities for Interceptors or maybe some other craft.

Key to S.I.D. Drawing:

1. Advance warning system which gives first indication of any U.F.O. activity.
2. Two airlocks allowing entry in satellite.
3. Interceptor docking airlock.
4. Clamps to hold docked Interceptor in position.
5. Docking collar which holds nose of Interceptor steady.
6. Two scanners used for transmitting and receiving information to and from Earth.
7. Main U.F.O. detection scanner used for computing their speed, course and height, etc.
8. Aerial which receives any instructions regarding a change of attitude or orbit.
9. Solar panels which use the sun's rays to produce electrical power for the satellite.
10. Relay aerial which gives a direct link between Earth, S.I.D. and Moon Base.

9th January 1969
NOTES ABOUT U.F.O. MEN (not so called officially)

The beings from space who man or occupy the U.F.O.s with which the series is concerned are human. The planet from which they originate is extremely remote in space from our own world. Since in the series for the time being we will have no way of knowing what their planet is called it will not, until it is possible to introduce it in a later episode, be referred to by name. The occupants of U.F.O.s should not be referred to as 'aliens' but they may be known as (name yet to be found).

The year in which the series takes place is about 1985.

The planet from which these people come is between 500 and 1,000 years in advance of our own civilisation. Such things as spare parts surgery, for example, is a thing long-since perfected and in this way its people have had their natural life-span extended so that very great ages indeed have been achieved. The atmosphere in which they live has also been purified which complicates the matter of their survival when they come to Earth.

For example, a damaged U.F.O. would, after landing on Earth, begin to heat up, increasing in intensity for about thirty minutes when

it would finally explode. Anyone trying to approach a damaged U.F.O. would therefore be forced to withdraw because of this intense and growing heat. (A further note about a rapid aging-process of the U.F.O. man's body is given later.)

At a later time in their history, a drug was also perfected which actually arrested the aging process so that if a man of say 24 years took this drug his appearance would stay the same no matter what age he achieved, but as with most discoveries in drugs here on Earth, the one which has arrested the natural aging process in these people has had a side effect - it has made the race sterile. The natural consequence of this, of course, is that a race of people has evolved who cannot reproduce. Further, because of accidents and the like, organs of the body - heart, lungs, liver etc. - would frequently need to be replaced. With no new life and extremely few deaths, spare-parts are obviously very scarce and vital to the survival of this race.

It is the desperate need for these spare parts which has driven the U.F.O. men to raid Earth.

The appearance of this race is also unusual and it is possible that they will look like albino negroes: white skin, white hair, milky eyes etc.

Those who man the U.F.O.s will have been trained to travel at speeds in excess of the speed of light and to do this it will have been necessary for them to have perfected the technique of breathing liquid. This liquid will fill the space helmets which they wear and will, when they move about on Earth, cause them to move ponderously and slowly. Otherwise, movements will be normal. The material from which the space suits are made should appear light and deceptively unprotective. In fact, the material will have the quality of strength and insulation against extreme heat or cold. In addition to the helmets being filled with this special liquid, the craft in which they travel will also be pumped full of it - in this way, acceleration to speeds so far impossible to man can be achieved. In the case of the Pilot Film where a U.F.O. man is captured, it will be established that once he is exposed to the Earth's atmosphere, his body will quickly deteriorate to his real age. In some cases, he may be unable to live.

Visits to Earth may not necessarily be restricted to the purpose of obtaining spare parts: it might be that attempts would be made to capture living beings - perhaps those of particular intelligence, specialised skill or physique.

Although not universally accepted on their own planet, the general attitude to the human race is one of superiority and it might be an attitude which is sinister: it might be said that their attitude towards us is similar to the attitude we adopt towards animals. For example, we regard ourselves as superior - we breed animals for our own use, for our own amusement or for consumption. For a moment think of the way in which we breed broiler chickens, mass produce young porkers or eggs and the unfeeling way in which we consume this life. This does not mean to suggest that U.F.O. men have designs to mass produce us or use us in any other inhuman way, but it does mean to suggest that their attitude towards us is as detached as man's is towards animals. If it were possible for one of them in some way to communicate with us, it may be that this particular U.F.O. man was friendly (a pacifist/humanist from outer space!) and he might try to tell us something about those attitudes.

In order that the audience should continue to feel some kind of threat from U.F.O., his kind may be a small minority, but it would nevertheless serve to indicate that, as with humans on Earth, there are good and bad U.F.O. men. However, the feeling should remain, or even be strengthened, that SHADO has a real job to do; that, based on the ordinary human reaction of fear of the unknown, there is something sinister about U.F.O. people and that they constitute a threat. For example, in the same way that international unity or family unity becomes strong the moment a big enough danger or fear strikes it (even when there might be normally an indifference towards each other or even violent dissension), the world, or at least those responsible for its safety, would have a common "enemy".

Although the location of SHADO is not known or the actual details of Moon Base, S.I.D., Interceptors, Sky Diver etc., the world press does know of its existence. (It could be the subject of a later episode that a particularly hard-hitting and persistent enquirer of the political commentator type may take it upon himself to insist on finding out more than he should. In this case, a very good reason for keeping the facts from him would have to be devised.)

NOTE: Initially, SHADO was set up by the United Nations in 1969 out of fear and panic, after the incident at the beginning of the Pilot Script in which a well-known photographer gets convincing pictorial evidence of an actual U.F.O. machine and who is subsequently (with others) killed by U.F.O. Action.

It has not yet been decided whether the following suggestion should be used, but in addition to the incident about the photograph, it might be that the United Nations has been amassing evidence which had led them to believe (maybe mistakenly) that they had evidence of a conflict between two other worlds, and that for one of them to gain control over the world would be a strategic advantage, and that if either succeeded in this objective it would end control over our own destiny. Whilst amassing the evidence referred to above, the fact has emerged that the numbers of 'missing persons' has been growing yearly, giving rise to great concern. These mysterious disappearances have somehow been linked with U.F.O.s.

10th January 1969

U.F.O. CONTROL - SHADO

(Attached to SHADO Control interior set design illustration by Bob Bell)

This is the 'nerve centre' of SHADO - Supreme Headquarters Alien Defence Organisation.

(Please note: the word Alien may have to be altered.)

This room would normally be occupied by Straker, SHADO Commander.

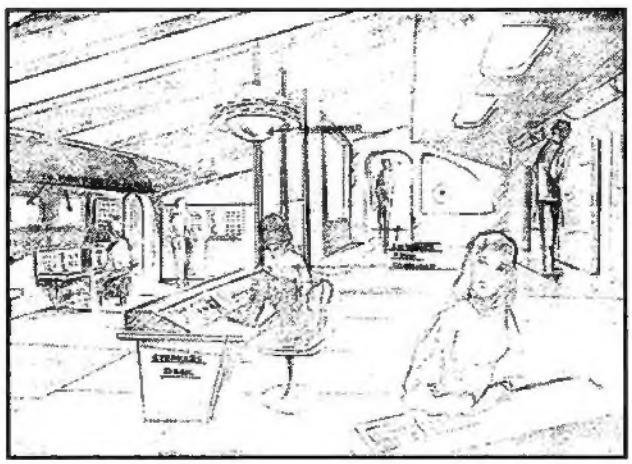
Trackers - Radio Operators - Computer Operators: number of these personnel not yet decided but at least one tracker should always be present.

The room will be furnished with 3 desks - the centre one will, of course, be Straker's. (Straker also has a private office leading off from Control.)

The 2 other desks fitted with computer equipment are for operators.

1 Tracker Screen (round) to be used 24 hours a day for tracking of U.F.O.s and for this purpose only (personnel will have to be on shifts).

4 T.V. monitors (communications and other purposes maybe, not yet decided upon).



1 portable Radar Monitor.

Various other radio and computer instrumentation on walls

1 Loudspeaker.

1 Ordinary Earth Clock (no clock to indicate Lunar time at present).

Telephone communications will be possible, with optional use of Video (as on 'Doppelgänger').

Most SHADO telephones will be hook-on hand-set types (as in Control Room, 'Doppelgänger').

10th January 1969
NOTES ON INTERCEPTORS

The function of the Interceptor is defensive.

In the event of a U.F.O. sighting, their job is to prevent them from entering Earth's atmosphere, either by destroying them or causing them to divert.

Failure to do this is serious.

Interceptors operate in space only and cannot enter Earth's atmosphere. (Should a U.F.O. break through the area covered by the Interceptors, Sky Diver is the defensive weapon used against them in Earth's atmosphere.)

The case for launching an Interceptor - first, a U.F.O. sighting would have to be made either by S.I.D. or by one of the SHADO control or Moon Base Space Trackers; this would immediately be communicated to Straker, the Commander of SHADO Control. (The procedure to be followed when Straker is not actually in Control has yet to be invented.)

The report should be made by the Space Tracker, "U.F.O. approaching Earth" followed by the estimated speed.

NOTE: At this point, the U.F.O. would, of course, be millions of miles away from Moon Base and travelling at such fantastic speed that it would be impossible to see it with the naked eye.

Should Straker decide to give a command, "Launch Interceptors", all three would normally be released and he personally would communicate this order to the Moon Base Commander, Jon Karlin, and finally he would order, "Interceptors go" or similar. (No exact procedure laid down at present and, for the moment, it will be left to the imagination of the writers.)

When the Interceptors have been launched, appropriate time should be allowed for them to be flown into the estimated path of the U.F.O. (may be many hundreds of thousands of miles ahead of it). When in position (that is, directly ahead of and facing the oncoming U.F.O.) an order would then be given to release the atomic warheads/missiles from the noses of the Interceptors. A very brief warning period (or countdown) before the actual firing would be given from Moon Base to the Interceptor pilots, for example: "5 decimal 25 seconds" or whatever. These missiles would then quickly and automatically break up into ten smaller parts (similar to the way in which a 12 bore cartridge breaks up) and then, after about ten seconds (allowing time for Interceptor to reach a safe distance) these parts would erupt into a blanket atomic explosion. If the right calculations have been made, the U.F.O. would either be destroyed as it flew into the explosion or be caused to divert. Should the need arise for the Interceptors to take evasive action, an order would be given and then the Interceptors, which normally would fly in an inverted 'V' formation, will break up - the two outside Interceptors peeling off left and right and the centre one sweeping up or diving off course.

U.F.O.s will travel at the speed of light (S.O.L.). When Space Trackers report approaching U.F.O.s, the estimated speed should be given, for example, "Approaching Earth at S.O.L. times eight". (This times eight figure will be revised if, after calculating the distance of the U.F.O.'s journey and its speed, it will not be feasible for it to reach Earth in a reasonable time. Further note will be circulated when it has been decided how far away the U.F.O.'s planet is to be.)

NOTE: S.O.L. is 186,000 miles per second. U.F.O.s would travel at this speed only in space (between five and eight times the speed of light). When entering Earth's atmosphere, U.F.O. speeds would reduce to approximately Mach 2 or so in order to prevent burning up. At these speeds, of course, U.F.O.s can be seen. At speeds in excess of the speed of light, it is doubtful whether the tracker's normal radio-waves would be able to pick up U.F.O.s. That they are able to do so is explained by the fact that U.F.O. material emits Ultra-High-Frequency-Radio-Waves which are almost instantaneously picked up. (We are making use here of the fact that in our present time Radio Signals are being picked up from space which are so far unexplained.)

14th January 1969
AMNESIA WATCH (name not official)

(Not openly referred to in dialogue)

These devices were originally designed for Cardiac Detection on 'Doppelgänger' but were not used. They are worn as wrist watches. When personnel are required to visit SHADO and are not to learn the secret of its location, they will be asked, at a certain point before being taken there, to strap this device to their wrist. An insert would show that at the back of the watch there are a few small suckers or needles - the face will show some unexplained neon flashes.

The 'watch' would be used during journeys to and from SHADO Control. Its purpose when 'switched on' will be to drip feed a certain drug which, whilst enabling the visitor to carry on fairly normally, will cause a kind of drowsiness and, later, when returned to 'the outside world' complete loss of memory about what happened during these periods. (The watch would not normally be 'switched on' during the interview inside SHADO and so any conversation which took place at that time would be remembered as normal.) The ideas for the use of this watch are not 'cut and dried', so there is room for some flexibility here.

23rd January 1969
NOTES FOR DIAGRAM INDICATING PHASES OF THE MOON

This diagram of the Sun, Earth and Moon's movements is to show how it is that (even though the Moon rotates) Earth never sees the 'other side' or the 'dark side' of the Moon's surface. It is also intended to indicate the fact that:

a) The Moon's day is equal to 14 days of Earth's time.

b) The Moon's night is equal to 14 nights of Earth's time.

GENERAL INFORMATION

Gravity on the surface of the Moon is one sixth that of Earth's gravity - referred to as one sixth G.

Although the Earth only sees one side of the Moon, the sun reaches all of the Moon's surface at different times. The surface temperature of the Moon at mid-day would be (on the Equator) about boiling point - i.e. 212°Fahrenheit or 100°Centigrade. The temperature at night would fall to minus 250° Centigrade. These are the extremes but on almost any part of the Moon, the mid-day and mid-night temperatures vary almost as much as these extremes.

There is no atmosphere - air or wind - on the Moon's surface, so that it is completely free of any kind of dust and, as far as we know, germs.

Because of the Moon's complete lack of atmosphere, all dust-particles, however small, even those of which smoke is made up (ash in fact), would not float as they do on Earth, but fall back to the surface (probably fairly slowly).

Because of the weak gravity force, it might be that a very thin brandy glass, for example, might not break if it fell from a table.

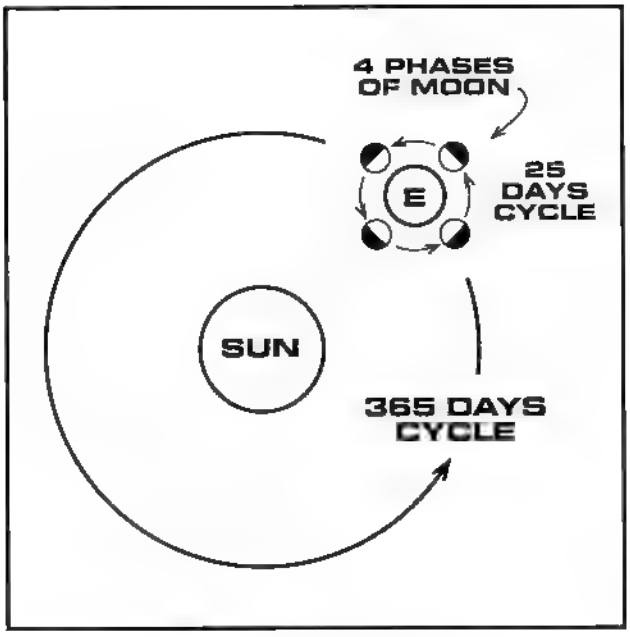


Diagram indicating phases of the Moon.

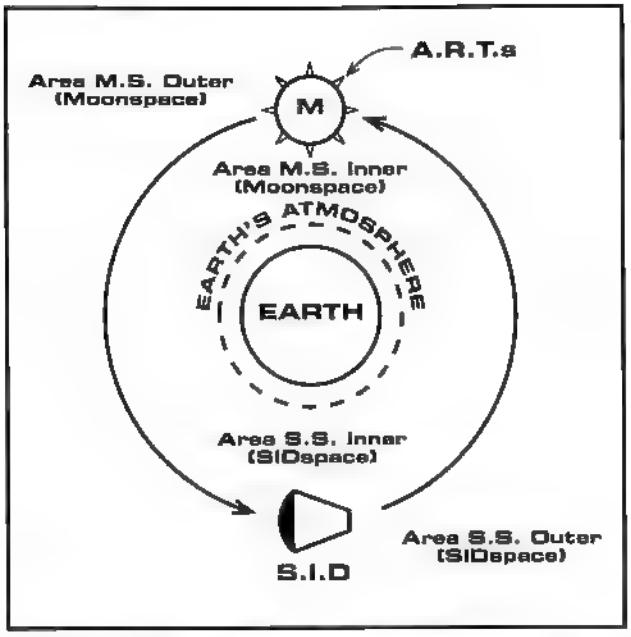


Diagram to show how SHADO covers three different areas for U.F.O. activities.

When men walk on the Moon, unless they are weighted it might be possible for them to jump six times higher than it would be possible on Earth.

23rd January 1969
NOTES FOR DIAGRAM TO SHOW HOW SHADO COVERS THREE DIFFERENT AREAS FOR U.F.O. ACTIVITIES.

The attached diagram is to show how SHADO covers three different areas for U.F.O. activities:

Area E.A. - Earth's Atmosphere
Area M.S. - Moon Space or area of space covered by Moonbase
Area S.S. - S.I.D. Space or area of space covered by S.I.D.

NOTE: In all three areas, tracking for U.F.O.s continues non-stop 24 hours per day.

(1) In area E.A. - (Earth's Atmosphere) tracking for U.F.O.s is operated from SHADO Control
(2) In area M.S. - (Space on the Moon Side of Earth) tracking for U.F.O.s is operated from Moonbase Control.
(3) In area S.S. - (Space on the S.I.D. Side of Earth) tracking for U F O s is operated automatically by S I.D.

23rd January 1969
MOON SHIP
(Attached to Moon Ship design illustration by Derek Meddings)

(Not at present scripted in pilot film but will be used in future episodes.)

This Transporter is the only ferry between Earth and Moon. On an outward journey from Earth to Moon it will be launched as one complete craft from Moon Port, England (S.F.X. set only). The take off procedure to be very similar to that of any normal sophisticated plane, the craft is atomic powered.

From Moon Port, it will fly to the edge of Earth's atmosphere where the rear pod section (name yet to be devised) will be released at a speed just below Mach 1. Its own rockets will then immediately fire and under its own power it will continue its journey to the Moon.

When nearing its Moon Orbit Area it will, using its own rocket engines, turn into a backward flying position, fire retro rockets to reduce its speed and then descend rear first to make a vertical landing on to the Sphere, known as present as the Reception Sphere. The main part of the ship will return to Earth.

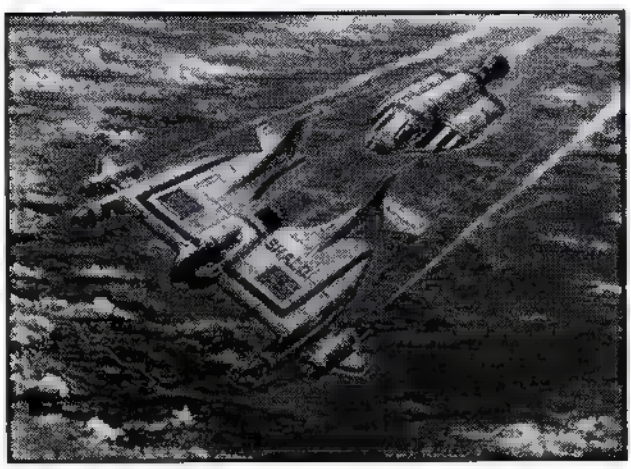
When the pod section is to make the return journey to Earth it will make a rocket-like ascent from Moon Base, fly to the edge of Earth's atmosphere, make a finely calculated link up and be flown back to Earth as part of the Moon Ship.

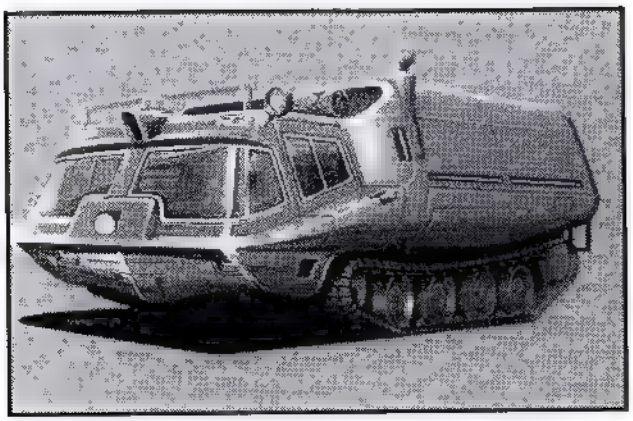
The main body of Moon Ship will be crewed by two pilots - the rear section or pod will be crewed by two pilots. It will ferry passengers (Moon Base personnel), equipment, food, etc. between Moon and Earth. There will be only one Moon Port and this will be situated in England

6th February 1969
SHADO MOBILE
(Attached to SHADO Mobile design illustration by Mike Trim)

(Not yet scripted into pilot script but will be used in future episodes.)

There are three of these vehicles known as Shado Mobiles 1, 2 and 3. They are used at the scene of a U.F.O. landing.





Defensively armed and capable of a number of different activities - fire fighting, recovery etc.

Because Mobile missions are carried out in comparative secrecy (and to add speed to the operation), Mobiles are transported by a special air transporter known as (name to be decided) to an airfield nearest to the actual location of the U.F.O. which is capable of landing this craft.

They are all-purpose vehicles capable of travelling over rough terrain or on water (amphibious).

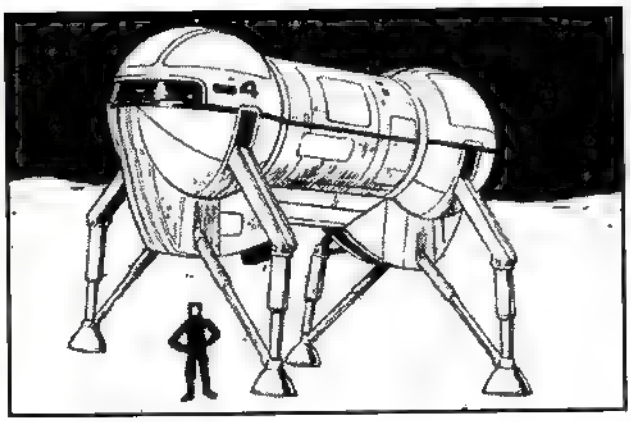
If built, the main unit set will provide for three men to crew this vehicle in the driving cab.

Capable of speeds on land up to 50 m.p.h. and on water up to 30 knots.

6th February 1969
MOON MOBILE OR MOON HOPPER
(Attached to Moon Mobile design illustration by Mike Trim)

(Not yet scripted but to be used in some future episodes.)

Moon based vehicle used for transporting and Geological Surveys. Not yet decided where housed but might be in natural moon-crater. May be powered by rocket protruding from belly of vehicle May travel like V.T.O./Hovercraft or used as a sort of 'Hopper'. Legs of vehicles may be hydraulically sprung and motorised to enable it to spring or hop.



6th February 1969
EXTERIOR OF MOON BASE
(Attached to Moon Base design illustration by Mike Trim)

Key to Moonbase drawing:

Sphere 1: Known as Reception Sphere. To be used for launching and landing Earth bound space vehicles. Interior - to include entry to rocket area, fuelling, servicing, etc.

Sphere 2: Interior Moon Base Control Sphere.

Sphere 3: Dining Sphere.

Sphere 4: Leisure Sphere.

Sphere 5: Sleep Sphere

Each Sphere is to be enclosed in a protective skin made up of specially developed panels of indestructible lightweight plastic (name and colour of plastic not yet decided). In order to reduce the impact of meteorites, these panels will be individually sprung.

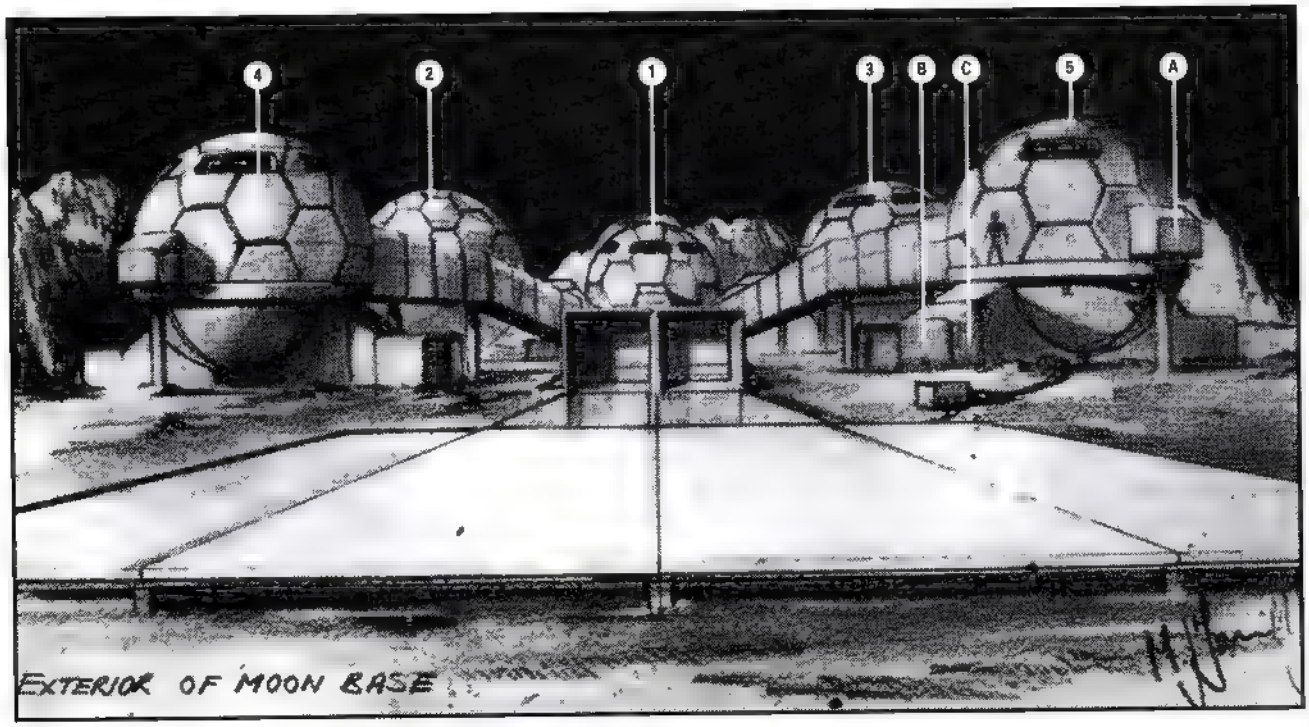
A: Air Conditioning units.

B: Inspection Hatches.

C: For lighting, heating, cooling, purifying etc.

The Platform in front of Moon Base to be used for general purpose and sometimes for landing certain vehicles. Storage tanks for water, fuel, etc. housed under platform. Interceptors will be housed in natural moon craters around Base.

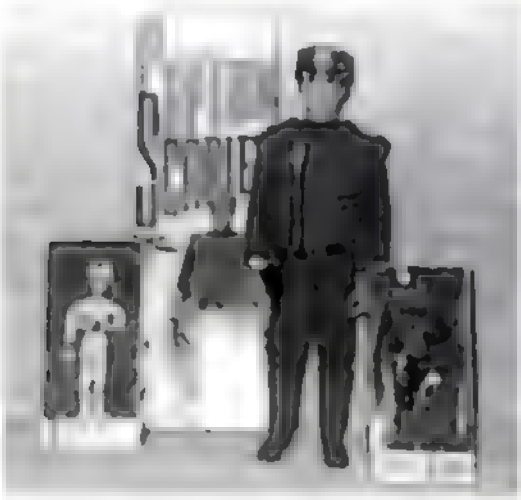
'The SHADO Files' continues next issue.



MARTIN & DAVE'S 21st CENTURY MEMORABILIA

Continuing their chronological series of articles on Supermarionation memorabilia, Martin Grinsted and Dave Griffiths arrive in the Century 21 era for the first of two examinations of the Captain Scarlet toys 'most-wanted' list.

Captain Scarlet And The Mysterons is regarded by many as Gerry Anderson's finest puppet show. Technically flawless with none of the more obvious errors that were present in earlier programmes. Even Lew Grade thought that **Captain Scarlet** was the best thing that Gerry had ever made. The beautiful costumes and vehicle designs ensured that many of the toys produced are amongst the most sought-after Anderson toys from any show.



Our first picture shows the Pedigree range of figures, which are very accurate representations of their TV counterparts. Obviously, the most sought-after toy of this group is the 12" doll, whose body is the same as Tommy Gunn, Pedigree's answer to the incredibly popular Action Man from Palitoy. He is a sturdy, fully articulated figure with authentic, removable clothes, and he has an authentic cap with drop-down microphone. The gun is a perfect copy of the television firearm and even his boots are perfect copies of what is seen on the screen. The only inaccuracy in his costume is the colour of his trousers and tunic which, for some reason, are blue. Nonetheless, in its beautifully illustrated box, you might expect to pay up to £400 for this doll, and £200 unboxed but complete, as these figures show up only very rarely.

Flanking the large doll are the two bendy toys. Scarlet himself is once again portrayed authentically, actually having a dark body suit this time, with a drop-down microphone and authentic removable pistol. Destiny Angel, on the left, is also nicely represented with real rooted hair and a removable helmet. Unfortunately, the gold detailing on these small figures has a tendency to go green, even on sealed examples. This does not detract much from the value however, so expect to pay £80 for a boxed Scarlet but £40 loose, and £40 for Destiny boxed, but £15 loose.

After the Century 21 Zero X, the plastic friction drive toys from Rosenthal, shown in our second picture, are the most highly-regarded plastic toys produced in England. On the left is the Angel Aircraft in approximately 1-72nd scale. This is a very fragile-looking toy which represents its TV counterpart perfectly, right down to the very well-proportioned Angel pilot who is removable via a hatch under the cockpit, just like on the programme. The friction-drive unit could be removed for a more realistic appearance and missiles could be launched from the nose cone. The Angel Aircraft in its box will cost around £150 and if you can find one complete and undamaged without a box, expect to pay around £75.

The Spectrum Patrol Car comes complete with opening doors, opening rear window hatches and drop-down headlight covers which enable you to fire missiles by pushing forward the wing mirror housings. Inside the car are two plastic figures of our heroes in blue and red - although unpainted, they are fairly well moulded and quite accurate. Also included with the SPC is a little bag containing spare missiles, an aerial and some odd bits and pieces: a little suitcase, something that we think is a radio unit and, nicest of all, a brilliant little replica Mysteron Detector in black plastic - a very welcome extra. The Patrol Car appears with a little more frequency than the other two and will cost around £180 boxed and £70 unboxed with most of its extras.

Finally from the Century 21 range is the Spectrum Pursuit Vehicle, everybody's favourite **Scarlet** vehicle. Surprisingly accurate considering that it is only a friction toy, this puts all of its model kit counterparts into the shade, which is unusual as kits are generally more authentic than toys. It comes with removable rear aerials and spare missiles to be launched from the white air duct on the roof after you push down the spring-loaded fin. The rear tracks drop down but

don't look as realistic as in Dinky's version. The door opens on one side to reveal Captain Blue in a rear-facing seat, looking at a very accurate TV monitor display panel. The opposite door doesn't open, but on pressing a small button, the roof panel is disengaged and the ejector seat springs up, launching our hero into the air. Although not coloured quite as accurately as the other two toys (grey plastic as opposed to blue), the SPV is the most sought-after and can fetch up to £400 boxed and £200 unboxed. It is, however, a classic Anderson toy based on a truly classic Anderson vehicle

Just in front of the SPV in our picture are the Timpo range of character figures. Scarlet, White and Green are nicely represented a though it is a shame that these characters are all in the same 'Saturday Night Fever' position! What we always liked as children was the fact that these figures were pretty much in scale with the SPV. They are a prime target for what we call the 'Anderson Rumour-Mongers': we have lost count of the number of times that we have heard people say, "Timpo did Captain Black and Captain Blue as well," or, "I had a Barbie-style Angel doll when I was little." We are both long-time collectors and are in touch with many other collectors and have never found any substance to rumours such as these. Of course, if someone can show us a photograph of one of these 'Holy Grail' type items, we'll be the first to stand corrected. The point is, don't believe everything you hear at Toy Fairs, because some people just seem to enjoy sending others on wild goose chases - newer collectors beware! Timpo figures in perfect condition are around £15 each. The price then drops depending on condition.

Captain Scarlet had some of the best confectionery items and premiums tied into it, as shown in our third photo. Starting at the back, we have the complete set of Sharps Toffee Cards which came on a cardboard sheet with a bar of toffee attached (the bar itself appears just below the SPV in the centre of the photo). Each display card had five individual cards attached showing all of the main stars of the programme along with the most prominent vehicles. This is a set that is rarely seen and may cost £50 complete with the display cards and £80 with a bar of toffee attached.

On the left is the shop display box for the Anglo Bubblegum cards. This piece is very rare, but makes a superb addition to any **Scarlet** collection. Artwork appears on all sides of the box showing Scarlet and various vehicles. An item like this would cost you £150 if you came across one

In the centre we can see the famous Kelloggs' Sugar Smacks as advertised by Spectrum's number one agent. This little variety pack box would cost you £50, but the full-size box could be more than twice as much if it is in good condition with nothing snipped off - such as coupons for the large Kelloggs mail-away SPV. This 8" polythene toy is an easy-to-assemble clip-together kit which is rarely seen, and even assembled like this, you should expect to pay £200 for it. Just in front of the large SPV you should just about be able to see a small Kelloggs freebie, one of four tiny models that were given away in large boxes of Sugar Smacks. They came in clear plastic bags unassembled and in this condition you would pay £30, but built up in perfect condition you might pay around £15.

To the right is the complete range of Barratt and Co. **Scarlet** items. First, the box in which the Sweet Cigarettes came, a brightly coloured little piece which will cost around £15 in good condition. Next to this is the box into which 48 of the small boxes fitted on a shop counter. As with the Anglo box, it is beautifully illustrated and very rare so expect to pay up to £150 if you ever see one. In front of the large box are two Barratts booklets. The first of these is the Spectrum Handbook, a 24 page book produced by Century 21 for Barratts which gives information on the various vehicles from the show along with illustrations - pretty much everything any Spectrum cadet needs to make the grade, so expect to pay up to £40 for one in nice condition. The second booklet is the mini album to keep the card set in, a rare piece which can cost £60 with the cards and £40 in good condition without cards

Back in the middle of the photo are just a few of the badges released between 1967 and 1969 relating to **Captain Scarlet**: the Kelloggs giveaways and also the Plastoid Spectrum badge. Badges are some of the cheaper collectables so expect to pay about £5 per badge.

Any item of memorabilia that contains a perishable commodity is especially rare and sought-after, so the five **Captain Scarlet** chocolate bars from Goodies are obviously much prized by Dave - even though he has to keep them in the fridge! The foil wrappers have beautiful Embleton-style artwork and through the wrapper you can feel the same picture in relief on the chocolate bar itself. Various craft and characters were portrayed and there may have been more than these five bars - if anybody has some, please drop us a line so that we can compare notes. Each bar would cost around £25 each, although the wrappers alone are probably worth about £15

Finally, we have the superb Timaru card and album set from New Zealand. This beautiful three-way fold-out brochure is certainly one of the nicest premiums we have ever seen. Although we are not familiar with the cards' origins, we guess that they were free with some sort of confectionary (we are keen to hear from anyone who knows). Complete with album this set is worth around £150.

Next time, we'll be taking a look at various role playing and activity toys released at the height of **Captain Scarlet**'s popularity

THE FAB INTERVIEW

IDENTIFIED

ED BISHOP

Ed Bishop was born in Brooklyn, New York in 1932, but has spent the greater part of the last 35 years living and working in England. He made his professional debut as an actor in Granada Television's Drama 61 **presentation, *Edge Of Truth*, and went on to appear on stage in 'Look Homeward, Angel' and 'Bye Bye Birdie'. He made his feature film debut in Stanley Kubrick's** Lolita **and subsequently appeared in** The War Lover, Mouse In The Moon **and** Battle Beneath The Earth.

Ed received critical acclaim for his portrayal of John F. Kennedy in Joan Littlewood's production of 'MacBird', and made numerous television appearances before being cast as the voice of Captain Blue in Gerry Anderson's Captain Scarlet And The Mysterons. **He went on to appear in Anderson's** Doppelgänger **feature film in a part which led directly to the starring role as Commander Ed Straker in** UFO. **He has gone on to appear in over 25 feature films, more than 60 television productions and continues to work both in the theatre and on radio.** Chris Bentley **spoke to Ed Bishop at the National Museum of Photography, Film & Television in Bradford last July, prior to a special screening of** Doppelgänger. **In the second part of this interview, Ed discusses** UFO **and his guest appearance in** The Protectors **episode *The First Circle*.**

FAB: UFO wasn't afraid to make what were at the time quite controversial stances on various issues - feminism, racism, drugs. I think one of Straker's most powerful speeches in the series is where he tells the black pilot Mark Bradley that it's his ability to do the job that matters, rather than there being anything to do with his colour. Were you aware at the time of the ground-breaking nature of that, and also of having women in positions of authority?

ED BISHOP: No, I don't think we were aware of anything like that, but at that time in the late Sixties and early Seventies, there was a lot of racial tension in America, and to even touch on that was a brave step for the scriptwriters.

I must say that I myself personally claim the credit for bringing in Wanda Ventham as Straker's number two, because they were looking at a lot of different actors when George Sewell left, and I don't know whether I was just afraid of them bringing in another actor who would maybe compete with me - there's probably a portion of that - but I just felt somehow instinctively that we should get a woman. I had three daughters at that time, my wife had been to university, and attitudes towards women were kind of changing, so I put in that idea. I didn't suggest Wanda per se, but I did suggest and push that they consider a woman, and I'm glad to say they picked up on it and brought Wanda into the picture. I really did enjoy working with her.

Looking back at it, there was no sexual tension between Straker and Colonel Lake - they were just good friends. I always think of it as like Laurel and Hardy, sitting up in bed together: even in this permissive age, there's never any smattering of any kind of relationship other than that which you see on the screen. It's a pure cinematographic theatrical event that you accept totally. I mean, I've never read anybody writing a treatise on the latent homosexuality of Laurel and Hardy! It just didn't exist. With **UFO**, there was just some magic or other between Wanda and I. We just achieved that chemistry but the sexual thing just never came up, although she was a beautiful woman. I was younger then, so a sexual relationship between the characters could have been possible, but I think it worked well as we played it.

The first seventeen episodes of UFO **were shot at MGM in Borehamwood, but then the studio was closed at the end of 1970 and you moved over to Pinewood for the last nine. Aside from the fact that George wasn't there and Wanda was, were there any other discernible differences in the atmosphere between the episodes?**

Oh, yes, absolutely. That was a big turn of the wrench, and I think that if Gerry and Sylvia had done what they did earlier, we would probably still be making them, because we came very, very close to renewing. CBS wanted to pick up their option. We came to within a whisker of making another 26 episodes, and I think if we had made the second 26, they would have been much more successful in the mainstream rather than just for connoisseurs.

They simply cut the shooting time from ten days to nine, which meant that we had to work even harder and faster. They got a lot of different directors, who are what they call 'hack' directors. These guys were series directors, and they could make these half-hour and hour

Opposite top. Straker (Ed Bishop) gives Jo Fraser (Jane Merrow) the keys to his car (UFO: *The Responsibility Seat*).
Opposite bottom: Straker in *Conflict* with General Henderson (Grant Taylor).
This page above: "This was taken in California in 1972. I like it, but no one else does. My West Coast 'laid back' look."

Above: Ed as Scott Douglas in Breakaway: *The Local Affair* (1979)

series. They'd work on **Man In A Suitcase, The Saint, The Baron** and all these popular series which ITC was making at that time, and those guys could look at two or three pages of dialogue and shoot it in such a way that all the editor had to do was join the ends together and it worked - people like Jeremy Summers, Cyril Frankel, and Dave Tomblin, who is now one of the biggest first assistants in the world. They were wonderful directors, and they didn't indulge we actors so much. The other boys, Ken Turner, Alan Perry and Dave Lane, they were wonderful guys, but if you said, "Hey, how about a shot of me just thinking?" they'd say, "Yeah, that's good," but the other guys would say, "No, let's get on with it - move it, move it, move it!" And that was a much better formula for the series - it cut out all the fat. In some of those early ones, the audience is there before the actor is, and that's bad news. When the audience has worked it out before the guy on the screen, you're in big trouble

Of course, one of the most stylish aspects of UFO, that kind of set the tone for the series, was the costume design. As someone who had to wear those suits, what did you think of them?
I was 100% for them. I trusted Sylvia Anderson implicitly, because her sense of colour and style was absolutely impeccable. She had the whole visual concept for the character: the hair, the colour and everything. I think it was very successful, because for a lot of people, the one thing that they remember about the series is the visual impact of it.

We had recurring extras who were in more or less every episode, and Sylvia would hand-pick these girls and young men, the operatives in the back and all the rest of it. It was her contribution in that which was enormous. If she said I looked good in something, I believed it. I would do it without question

I never forget when we went to a fitting once for a costume down in London, and I was wearing a bow tie. She said "Ed, take off that tie and let me buy you a necktie," and I said, "Oh, sure, OK." And she said, "Don't EVER let me see you wearing THAT bow-tie again!" She had wonderful taste and you just trusted her. It was like Derek Meddings - if he said the best way to do this special effect was this way, you did it. There was no question about it.

What were the cars like to drive?
They were an absolute nightmare. As soon as you saw a sequence in a car, your heart sank, because the gull-wing doors only ever worked when there was a prop man just out of shot lifting them up. You never see it absolutely clear - there's always a little bit you don't see on the screen, and that's Fred or Bert down there. They had no ventilation They would mount the camera in there and it was a very closed-in set. No, I didn't like working on the cars at all.

I very foolishly got banned from driving as a result of a drink-driving conviction, and I was driving the car around on the road, when a guy in the crew came up to me and said, "You know, Ed, you gotta be careful driving these cars on the Queen's Highway." And I said, "Why?" "Well," he said, "You know you're banned." I said, "Yeah, but this isn't really driving." He says, "You tell the cops that!" I said, "My God, I didn't think about that - I'm driving a car on the Queen's Highway!" You get into costume and make-up, and you get divorced from reality. So I went to the production manager, Norman Foster, and I told him, "Man, I can't touch another car! That's it." So when we did cars, they unfortunately had to go to the additional expense of putting the car on a trailer, and then it would be pulled along behind the camera car - and all because I was stupid enough to go out and have a couple of pints over the limit.

But the cars were always a bit of a drag, they really were. It was just no fun in there. And that travelling drum that you saw when they shot in the studio, that was even worse to work with, because things were always going wrong with it. The other cars that we drove, like when we used Reg Hill's Jensen (in *Confetti Check A-O.K.*) - that was a pleasure. But those plastic cars, they were just shells dropped on a Ford Cortina chassis, and the exhaust didn't work. No, they weren't any fun.

Every fan has their own favourite and least favourite episodes of UFO, but which are the ones that are the most memorable for you?
Well, I think the favourite ones would have to be the one or two that I did with Suzanne Neve, when it was Straker in flashback (*Confetti Check A-O.K.*), and the situation with his son (*A Question Of Priorities*), because actors would prefer to get involved with inter-relationships, rather than gadgetry.

I also liked *Sub-Smash*. We had a lot of controversy on that. Straker thought he was going to die - he's in the submarine and he told Foster to get off the boat, because he was the only guy who could get away or something like that. So he's making this entry into the diary and I took a little verse from the burial at sea. I said, "We therefore commit ourselves to the deep," - a little schmaltzy, but it's very moving. Now, when I started to work on the series, I promised myself that I would never try to give a performance where I knew the end of the script, because otherwise that was dull. It was like **Captain Scarlet** - Francis always knew he was back next week, but it was more fun to say, "Jesus, this might be it!" Well, everybody in the crew was divided over this line, because in a family everybody expresses their opinions, and some said, "Oh, it's schmaltzy sentimentality," but I thought it was kind of interesting. here's this guy, with all this power, all this authority and all this omnipotence, with all this secretiveness, and yet at a time when he's close to death, he thinks about something that's very simple. I thought that contrapuntal thing was an interesting facet. I would find that interesting about a guy like that if I saw it on-screen

Least favourite? I don't know, I suppose it would be some of that MGM stock that we did. There were some that depended a lot on gadgetry. *Close Up*, that was one. But it's very hard for me to pick one

that I didn't like or one that I liked the best.

Talking about *Sub-Smash*, I understand that you really do suffer from claustrophobia.
Yes, I do suffer very badly from claustrophobia, but not anywhere near as bad y as Dolores (Mantez). She was really in a terrible state. She had to crawl through that tube, which is bad news. She was really on the edge about that. But they had actua ly written that because of my personal claustrophob a, although I didn't f nd the set oppressive in any way. It's bothered me a couple of times in films though.

Unfortunately it's academic, because it was cut out of **2001: A Space Odyssey**, but I was the pilot of this spaceship, and there was a wonderful scene where this elevator opens and I step out. But before waiting for the shot to start, I was really getting panicky. There was nothing Mickey Mouse about Kubrick's set - every single thing worked, and th s thing actually locked. I didn't get out until some guy pressed a button, so it was like being in a real elevator - you don't get out until the mechan sm lets you out - so I was really getting quite bad on that.

And then I had to play this wonderful scene with this guy. I had to talk to him because there was only one passenger going up to Flavius and I had to find out what the score was. There was a scene between me and the co-pi ot, and he'd say, "Hey, what the he.l's going on? Why are we going up with one passenger?" I'd say, "I'll try to find out." Al of that was cut out of the picture. Broke my heart. And we had a scene with B ll Sylvester sitting there eating h s supper, and then suddenly he takes his hands away, and all the food starts to float up. Unfortunately that was all cut. Then we had a couple of scenes with the stewardess who walks upside-down, it was great fun. But Kubrick shot nine hours worth of mater a and the final picture's three, so somewhere there's a good picture floating around about this spaceship pilot!

Above: Ed as Colonel Stewart in Brass Target **(1978)**

After UFO, **you came back to work for Gerry on** The Protectors. **You did one episode, *The First Circle*, which seems to be generally hailed as the best episode of the series.**
I certainly enjoyed working on that.

It looks as though it was a terribly difficult episode to film: it's basically a two-hander between yourself and Bob Vaughn, it's all shot on location in a deserted air-base, and it looks as though it was throwing it down with rain all the time.
Yes, it was raining, I remember. Tony Barwick wrote that episode for what he thought I could handle best, which was this kind of frantic, neurotic kind of behaviour, but I enjoyed that enormously. It had a wonderful director, Don Chaffey, and it was nice to work with Bob Vaughn and get to know him, so it was a very nice experience. It had a lot to say about the Vietnam war, because, of course, it was stil going on at that time and my character was traumatised by that war. As much as you can in a popular entertainment series like **The Protectors**, it made a nice little oblique comment, which I think is always good if you can sneak in a little dimension to a project like that. Yes, I enjoyed that enormously.

I must tell you a quick anecdote about Bob Vaughn who is an awfully charming man. Some years after that, I worked on a film called **Brass Target**. All of we actors assembled in the studio in Munich and there was George Kennedy, John Cassevetes, Bob Vaughn, Edward Herrmann, all these stars. Now, I like doing military pictures, because you never have to worry about your costume - if you are wearing the right suit or anything - because you know that if you're a Colonel, you're just wearing a Colonel's uniform, and that's it. No problem

Well, for some reason, no matter how big actors are, they always like to impress other actors. I don't know why that is, because other actors don't employ other actors - I mean, if you want to try to impress a producer, OK. So all these guys are sitting around, talking about "My last film" and "My last Broadway play" - there's a lot of money floating around - and all of a sudden, into this room comes this huge German woman. She looked like something out of Valhalla, the Valkyries. She had these golden hair braids tied on her head and she said, "All right! All you men, you vill now go to your racks and you vill pick off your uniforms!" They had racks of costumes labelled up as Rome, Los Angeles, London, all the different locations where you live, so you went to your rack and you got your uniform. Well, you never saw so many guys suddenly get their pants down, all these big-shot actors! And this woman, who had a terrifying voice, said, "Who is Robert Vaughn?" And Bob said, "Er, that's me." She said, "Mr. Vaughn, I have here now for you the things your agent asked me to give you." And she produced a pair of ifts, to go inside his shoes! About as subtle as a fart in church! The poor guy - he's a millionaire and a big star, and he turned crimson, absolutely crimson. And the funny thing is, nobody aughed, because we were so terrified of that woman. What would she say to us if we laughed? I never forgot that experience.

You have appeared in two of the James Bond films, You Only Live Twice **and** Diamonds Are Forever. **What was it like to work on those?**
Wonderful. Absolutely, fantastically wonderful, because on the earlier ones, the cost of the film was irrelevant. We had a guy on **UFO**, Bas l Newell, who did our make-up. Every morning, I would go into his room and I would see this great big mattress of foam rubber that he had up on his shelf. I fina y asked him, "Basil, what is that mattress?" He said, "Oh, no, that's not a mattress." He had worked on all the Bond pictures, doing Connery's make-up. He said that one day he went to the production manager and said that he needed some sponge for his make-up. Now, a make-up sponge is a very small thing, but the way they thought... get him a mattress! He had a lifetime supply of these things!

You work on pictures where you're thinking all the time about the budget and you've got to get the shot in three takes, but w.th Bond you had a wonderful feeling about it: that if something went wrong, they'd

always go again. So it was a good adventure. I worked with Sean Connery on **Diamonds Are Forever** and he was a wonderful man. It was a great pleasure to work with him on that.

Patrick Allen, who did an episode of **UFO** with us, worked on one of the Bond pictures and he told me all about it. He had a very good part and they shot in Japan. When they came back to Pinewood and they were finishing off, apparently somebody said to Mr. Broccoli and Mr. Saltzman, "You know, it's too bad when we were in Japan, we didn't film those man-eating crabs." And they said, "What? Man-eating crabs?" This guy said, "Yeah, they got these big crabs and they attack living animals! Most crabs wait until the animal's dead, and they're like nature's Hoovers - they sweep up the garbage - but these attack you!" So Broccoli said, "My God, we gotta get them over here!" So they hired an aeroplane to bring over a tank-full of about a hundred of these crabs, and they wrote some sequence where Sean fell into a vat or something with all these crabs. But nobody told them that these cotton-picking crabs were nocturnal and they only did whatever it was they did in the pitch-black - and it's very, very difficult to film anything, even a man-eating crab, when it's pitch-black! Apparently, as soon as they saw light, they just went limp and they were out of action. They tried to get some sequence together: they put out the lights and all the 150 men on the crew were sitting around waiting for the crabs to get active. Then they'd go, "Right, lights!" and they'd put the camera on, but as soon as they did, the crabs would stop dead! So Broccoli said, "All right, we'll fix the bastards. We're going to have a crab-meat buffet! If they won't work in the light, they'll work in the boiling water!" But the RSPCA said, "No, no. No can do. You brought these crabs over as actors. You can't eat them!" So they had to go to the expense of putting them back on the plane in the tank and sending them back to Japan. That was the kind of atmosphere in those heady days, when money meant nothing.

Now, Michael Billington and I went to a convention in Los Angeles last summer. I hadn't seen Mike in fifteen or twenty years and we had the most enjoyable transatlantic trip from Heathrow to LA. He told me a lot of these stories about Bond and I got on my knees to beg him to write a book, because he was tested to play Bond SEVEN times! I didn't know that. It was incredible. And he never got it! But he was a personal friend of Cubby Broccoli's, because he had a romantic attachment with his daughter and they lived together in LA for about five or six years. When we were out in Los Angeles attending this convention, he went to visit Mr. Broccoli who was in his Eighties, and when he came back I said, "Mike, did you never ask the man why you never got cast as Bond?" And he said, "No, I never asked him." I just couldn't understand that. Somebody must be able to say, "Well, Mike, we thought you were..." you know - something. There would be some reason. But he never asked him and Broccoli never volunteered it. But to be tested for a major part like that seven times, and not get it...! I think Michael really would have been wonderful, because this was just after **UFO**. Apparently, it came down to within a hair's breadth between him and Roger Moore, but they had been so badly stung with George Lazenby, who was a relative unknown, that they decided to go with Roger, who was a known quantity. But Mike was within a whisper of getting that part.

He got into The Spy Who Loved Me. **He played a Russian agent and got shot by Roger Moore right at the beginning.**

But he was always around the picture, because when they looking for Bond girls, he would go in and play Bond for the screen test with them. He'd be in LA and they'd fly him over to Paris first-class, put him up in a hotel... it's really rough, isn't it? But I begged him to find the time to write it all down, because it's a wonderful phenomenon. Those days will never come back again.

You were briefly involved with Gerry's most recent series Space Precinct. **I wondered how you thought it compared with** UFO **and Gerry's earlier work?**

I haven't seen an episode. I don't know why that is - it's on at the wrong time of day for me or something. But I did the voice-over on the promotional trailer for him. They made a short film of the series to take to America to sell. This trailer ran for about five minutes, so I saw quite a bit of it. I thought it looked interesting, but it did get very mixed notices. I keep hearing conflicting stories as to whether they're going to go on making more or not.

I saw Gerry about a month ago. We were being interviewed for French television, because they're showing **UFO** out there, and I thought Gerry was wonderfully game to come out, because he no longer has any responsibility for **UFO**. He sold it off to other people. They asked him if he would mind saying something in French to these people - "Je suis Gerry Anderson, magnifique..." you know, some little phrase - and he had a real hard time doing it. He really tried on camera, it must have been shot after shot after shot. He had enough clout to say, "I'm sorry, I can't do it. Would you just cut?" and walk away. But he really, really tried, and I admired him for that.

Throughout your career, you have been cast in roles of authority, playing Majors and Colonels, rich executives, TV producers, managers and agents. Do you feel as though you have been typecast in your career as these 'men of authority', or have you taken on enough of a variety in other roles that you don't really think about it in those terms?

Well, I've done a lot of fringe plays over pubs. I've done some really bizarre, off-the-wall plays. I emptied the Latchmere Theatre in Bayswater doing a play by an obscure East-European playwright. So, I'm adventurous and I'll put my hand to anything. I've played at the National Theatre, in the West End, and all over. But in terms of the visual thing, films and television... yes, I guess that's down to my 'WASP' background and the chemistry that you bring to a part, but what you look like may not be necessarily what you feel in yourself.

I once worked with a wonderful old actor, Eddie Albert. I was in Norway for about five weeks with him. He'd always played these kind of right-wing, Conservative Americans and I'm very much Left politically, so I met him with some trepidation. Reagan had just been re-elected and I said to him, "I suppose you're pleased that the Republican Reagan has got back in." He thought for a minute and said, "No, no, he's terrible, he's terrible! He's a lousy President!" I felt a little bit relieved, because he was a very Liberal, Left-wing guy. But he had been black-listed in the film industry back in the Fifties because he spoke out about 'fairness for this country' or 'that country' and so on, and the authorities were very nervous, with McCarthyism and all that. Fortunately, he and his wife were a song-and-dance team, so he could go and make a living in night-clubs in New York or wherever. He's still alive - I saw him last year in LA. So the persona of the person that you sometimes portray is not always what you are in yourself, as an actor.

One of the reasons I got along with Mike Billington very well is that he was very ambitious, and I applaud that. But I've been very lazy in my career. I've never had any kind of plan to it at all. As long as the phone rang and I was making a living, I never worried about anything. If they cast me in similar parts, I never said to myself, "Wow, I've got to get out of this mould." I'll play all the Generals and rich executives and captains of industry they want. As long as you're in demand, and your craft is sought after, why should I try to tamper with that?

Opposite. Straker's women - Ed with Wanda Ventham as Colonel Virginia Lake in UFO: *Timelash* (top) and with Susanne Neve as Mary Straker in UFO: *Confetti Check A-O.K.* (bottom).

FAB would like to thank Bill Lawrence of the National Museum of Photography, Film and Television for making this interview possible, and Jacqueline Dear for the use of her extensive photographic collection to illustrate it.

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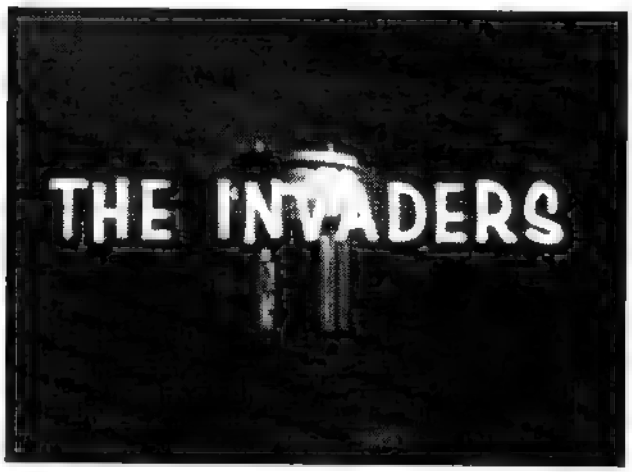
STINGRAY

THE DEFINITIVE FAB EPISODE GUIDE

PART THREE - EPISODES 14-21

The third part of our **Stingray** episode guide presents synopses and notes to the next eight episodes, detailing the major vehicles and equipment seen in each episode, and a complete voice cast list for the 'guest' characters.



14. THE INVADERS

At WASP Weather Station 4, Station Commander Carter reports in to Marineville that all is calm and quiet. Atlanta tells him that Marineville is changing frequencies and will be back on the air at 0800 hours for the next check. Just as Carter is turning in for the night, he hears a noise and realises that, as impossible as it seems in the middle of the ocean, someone is climbing the access ladder to the station! The door swings open and an undersea alien enters, throwing Carter through the window into the sea before destroying all of the station equipment with his ray gun. As Carter drags himself out of the water, the alien explains that this has been a demonstration of what he can expect if he doesn't co-operate and obey the alien's commands. He tells Carter that his engineers plan to make a few changes to the station - when they have finished, Carter is to call for Stingray. Carter doesn't understand, but the alien tells him to just do as he is told - Stingray is what they want!

Stingray is on patrol when Troy receives a call from Atlanta diverting them to Weather Station 4 to investigate an emergency call from Carter. Arriving at the station, Troy, Phones and Marina investigate and find the place in a terrible mess. Carter apologises to Troy and tells him that they have walked into a trap. Suddenly, steel shutters close over the windows and the aquanauts are trapped inside as the whole station lowers into the sea. Troy pulls his gun and demands to know what is going on, but Carter tells him that shooting him won't do any good: once the machinery has been set in motion, nothing can stop it! The station descends beneath the sea bed through a colossal hatchway and eventually arrives in a subterranean city deep beneath the ocean floor. The aquanauts are welcomed by Epayus, the alien who attacked Carter, and his assistant Ilium. The two Atlanteans have been expecting them...

At Marineville Tower, Atlanta calls Stingray but is unable to elicit any response - the only occupant of the super-sub is Oink. When Shore arrives, Atlanta explains to her father about the emergency call from Carter. He tells her to contact the Weather Station but Fisher reports that he already has, with no response from there either. In the undersea city, Epayus tells Troy that there is no need for hostility as they are all friends, but Phones is sceptical: if this is how they treat their friends, what do they do to their enemies? Ilium hopes that he will never have to find out, accusing the 'land men' of planning an attack on the Atlanteans' city. Troy refutes this accusation, but Epayus explains that they have been brought here to answer their questions on this matter, after which, if the Atlanteans are satisfied, they may go. He urges Troy not to blame Carter for their predicament as, to their regret, they had to force him to help them. He invites the aquanauts to make themselves comfortable - they will be called for questioning when the Atlanteans are ready for them.

In the Atlanteans' interrogation room, Epayus reveals a brain-reading chair that will show all of Troy's thoughts on a big screen behind him as he sits in it. The knowledge that the Atlanteans take from Troy will enable them to capture Marineville as the first step in their conquest of the Earth! Troy is called to the interrogation room and is questioned for hours by the Atlanteans. He refuses to answer Epayus' queries about Marineville's undersea entrance and the procedure in the event of an attack, but unwittingly tells the villainous pair everything they need to know as the brain-reading chair transfers his thoughts to the big screen. Afterwards, he is escorted back to Stingray with Phones, Marina and Carter and they are allowed to return to Marineville. Phones is worried that the Atlanteans seemed to give up so easily after all the trouble they went to to capture them, but Troy swears that he didn't tell them anything. Carter says that he doesn't trust the two aliens and Troy agrees that they're up to something - the question is what? Back in the city, the two Atlanteans are ready to begin their invasion: their subterranean travel cylinder is standing by and they have the element of surprise on their side - the terraneans will never expect an invasion from beneath the ground! Epayus tells Ilium to alert their men: the first objective is Marineville!

Unwilling to believe that the Atlanteans would have gone to so much trouble just to ask a few lousy questions that they knew they wouldn't get the answers to, Shore tells Atlanta to sound battle stations. As Marineville sinks into the underground emplacements, he tells Atlanta that, whatever the danger, they're ready for it. Now all they can do is wait...

Four hours later, no attack has come and Shore has a tough decision on his hands - to maintain battle readiness or call off the alert. He decides to carry on waiting for another four hours. Outside, in the underground silo, the Atlanteans' travel cylinder breaks through from beneath the ground and, realising that the base is at battle stations, Epayus tells Ilium to proceed carefully as they make their way to the tower. Just as Shore is telling Atlanta to maintain battle stations for another half hour, the two Atlanteans burst in and hold Shore, Atlanta and Fisher at gunpoint. Atlanta manages to secretly open a radio link

with Stingray, enabling Troy and Phones to eavesdrop as the Atlanteans threaten their colleagues. Epayus reveals that they know exactly how Marineville works - Troy told them everything, but his betrayal was unintentional. Troy turns Stingray back to Marineville.

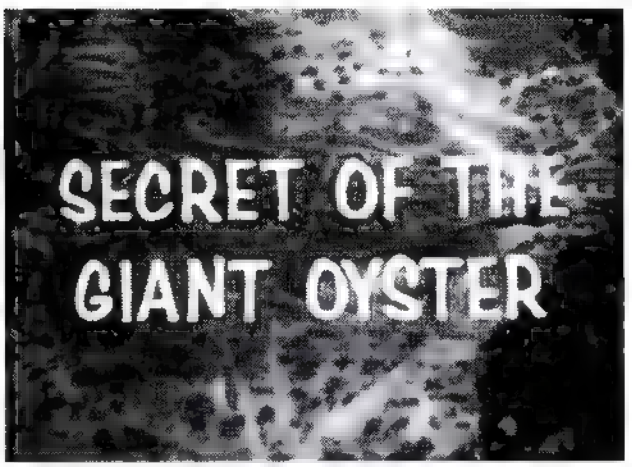
Ilium reports that all the WASP craft are at sea, so Epayus tells him to keep the ocean door closed. Atlanta asks the aliens why they are so confident of success and Epayus tells her that their invasion has been planned to the last detail. Atlanta retorts that even the best-laid plans can go wrong, but Epayus explains that the tower staff are the only ones who know of their invasion and that their troops are already on the move. Stingray approaches the ocean door, but Phones' attempt to open it by remote fails - the door has been jammed! Troy fires Aquasting 1 at the door to gain access to the tunnel, but the security alarm alerts the Atlanteans to Stingray's presence. Shore tells them that their invasion force won't get far with Stingray in the way, and that it takes just three minutes for Troy to get from the Stingray Pen to the Control Tower - they might as well surrender now. But Epayus tells Shore that he has underestimated them: they don't give up that easily.

Epayus ushers the trio to the Stand-by Lounge so that when Troy and Phones arrive in the Injector Bay they find the two aliens holding their colleagues prisoner and planning to use Stingray to escape. Ilium trains his gun on Troy and Phones and orders them to drop their weapons and get out of the seats. As the Atlanteans climb aboard the injector seats, Ilium reminds Troy that once they have boarded Stingray, Marina will be their prisoner. The two villains descend to Stingray, but Troy rushes to the intercom and contacts Marina - there isn't much time and she must do exactly as he says! Marina initiates the Stingray launch procedure, so that when Epayus and Ilium reach the end of the injector tubes, Stingray has gone - the seats simply drop into the water and with the Atlanteans unable to swim, their invasion is at an end.

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher, Oink
Major Equipment: Stingray, Hydromic Missiles, Subterranean Travel Cylinder

Voice Cast

Carter..... **David Graham**
Epayus..... **David Graham**
Ilium..... **Ray Barrett**



15. Secret Of The Giant Oyster

Treasure seekers Mike Bromley and Chick Kingsland are exploring an undersea cave network using scuba gear when they hear a rock fall further along the tunnel. Bromley hopes that it hasn't blocked their path and urges Kingsland to take it slow and easy - they don't want to bring the whole roof down on top of them. The pair emerge into a cavern to find a huge oyster 20 feet across, surrounded by hundreds of little oysters. Kingsland suggests that they take a closer look but Bromley reminds him that they have just enough air to get back to the surface - they don't have enough time to wait for the oyster to open, but if it does contain a giant pearl as the legend says, it could be worth as much as $10 million. Ideally, they need more up-to-date breathing equipment. The pair arrive back at their boat just as their air runs out. Stingray approaches and Troy hails them, asking them to identify themselves. Bromley does so and asks what this is all about, so Troy explains that these waters are off limits to unauthorised traffic before ordering them to climb aboard their boat as he has to take them in for questioning. Kingsland asks Bromley what Troy means by 'off limits' and is told that they are in an oyster-farming area protected by the WASPs.

Troy takes the explorers back to Marineville where Bromley explains as briefly as he can to Shore that they are investigating an ancient legend that tells of a cave containing a giant oyster with a huge pearl inside. They have found the oyster, but they haven't got the right equipment to get the pearl. Shore tells Troy that WASP doesn't sponsor treasure hunting romantics, but Troy argues on the explorers' behalf and Atlanta reminds her father that WASP uses crushed pearls for insulating their radioactive isotopes. If the giant oyster proves to be the same species, this could greatly benefit WASP, so Shore agrees that it is worth finding out, placing Troy in charge of bringing the pearl back to Marineville. Stingray launches with the two explorers joining the crew, but Troy realises that Marina isn't very happy about the mission as she believes that the pearl is a bad omen. Troy tells her that they cannot let old superstitions worry them: they've got a job to do.

Stingray arrives at the entrance to the tunnel network and Troy and Bromley don scuba gear. Marina doesn't want Troy to go but he tells her to stop worrying and leaves Stingray with Bromley leading the way. Working their way through the tunnels, the pair stop for a rest and Bromley tells Troy that he must be a trusting sort of guy. When Troy asks him what he means, Bromley explains that he has been down these tunnels before so, if he wanted, he could get Troy lost and leave him - Troy would never find his way out in a million years. Troy admits that he is in Bromley's hands, but tells him that he doesn't scare easily. They set off again and Bromley warns Troy about the part of the tunnel where the roof is liable to cave in. Sure enough, as they pass through, the roof gives way and there is a rockfall. Troy pulls Bromley clear, saving his life, but the tunnel is blocked and Bromley says that they will have to turn back as it will take too long to clear. However, Troy is confident that they can manage and sets to work.

It takes an hour, but the pair finally clear a way through the tunnel. Bromley reveals that they will have to work fast now or they will run out of air. They soon emerge into the oyster's cavern and Troy marvels at the arrangement of the little oysters, in a pattern like soldiers on parade. Now they just have to wait for the giant oyster to open, but Troy realises that they can only wait for 10 minutes before they must head back to Stingray. Time runs out and Bromley decides to turn back, but then the oyster opens, revealing a huge pearl inside. Using a rod and net, they scoop the pearl out and set off back to Stingray. Meanwhile, Phones has decided that Troy and Bromley should have been back by now and sets off after them with spare air cylinders. In the tunnels, Bromley realises that his air is going and Troy tells him not to stop swimming or he will die, but their air is soon gone and both men collapse to the tunnel floor. Troy figures that Marina was right after all: the pearl has a jinx on it. Fortunately, Phones arrives just in time with the spare tanks.

Back on board Stingray, Troy decides to head back to Marineville when suddenly, Kingsland pulls a gun, explaining that he and Bromley are not content to settle for a mere 10% of the pearl's value - they want the whole thing. Kingsland intends to kill the aquanauts but Bromley persuades him to let the aquanauts go - after all, Troy saved his life and the aquanauts can't do them any harm out here in the ocean. Troy is reluctant to leave the ship, but Phones tells him that they have to think of Marina. Troy agrees, but he's not licked yet. Back in the oyster's

cavern, something strange is happening: the regiment of little oysters float free of the sea bed and set off down the tunnels...

Ordered out of Stingray, Troy and Phones make for the surface with Marina so as to conserve the air in their tanks, while back on board, Bromley tries to figure out Stingray's controls. On the surface, Troy tells Phones that their chances of being sighted by an aircraft or a ship are just about nil - they are just three specks in a vast ocean. Then Troy realises that Marina is not with them. She has swum back to Stingray where she watches as the army of little oysters swarm all over the submarine, attaching themselves to the hull and rotor. Soon Stingray is covered in oysters and when Bromley starts the engine, the motors are jammed. Marina swims to the surface and urges Troy and Phones to go back down with her. There, Troy realises that the oysters have been attracted to the sub by the giant pearl. With the hatches jammed, Bromley and Kingsland are trapped inside. They call Troy for help but Phones reckons that there is no way of moving the oysters.

Then, Troy hits on a plan: if they get rid of the pearl, maybe the oysters will leave Stingray. Marina would know if this would work, but she cannot hear the aquanauts as she isn't wearing a radio, so Phones takes her back up to the surface to ask her. Meanwhile, Troy tells Bromley to put the pearl in the missile ejection tube so that he can fire it from the ship. Marina confirms that if the pearl leaves Stingray, the oysters will follow it, so Troy tells Bromley to put their guns in the missile ejection tube with the pearl and operate the missile launch controls. The pearl and guns are fired out of Stingray, coming to rest on the sea bed. Sure enough, the little oysters lift off Stingray's hull and gather around the pearl. Troy and Phones board Stingray and capture Bromley and Kingsland. Troy confirms that he intends to take them both back to Marineville to spend a long time in jail. Marina swims back into the tunnels with the pearl, returning it to its rightful place inside the giant oyster.

Notes: *The incidental track "March Of The Oysters" was specifically written for this episode although it can be heard in several others (such as* The Man From The Navy*). The track later accompanied a number of scenes in* ***Thunderbirds****, in the episodes* Day Of Disaster, 30 Minutes After Noon, The Impostors *and* The Cham-Cham.

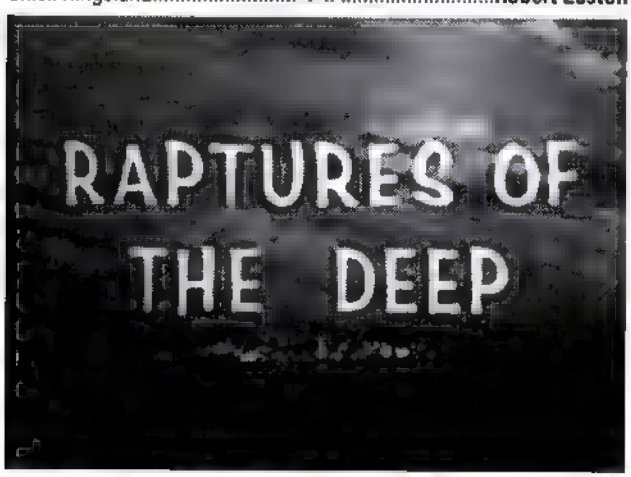
Regular Cast: Troy, Phones, Marina, Atlanta, Shore

Major Equipment: Stingray

Voice Cast

Mike Bromley.....**David Graham**

Chick Kingsland.....**Robert Easton**



16. Raptures Of The Deep

In the Marineville Control Tower, Commander Shore refuses to grant two beatnik explorers, Joe and Frank, a Certificate of Undersea Worthiness for their two-man submarine, Hepcat. Troy agrees with Shore's decision, but wonders whether there could be any truth in the beatniks' story of a legendary undersea gem forest - perhaps Stingray should check it out? Shore dismisses the idea, telling Troy, "This is Marineville, Tempest, not Fairyland." He tells the two explorers that their craft is not fit for deep dives and orders them to get out. Defying Shore's authority, Frank and Joe decide to take Hepcat out without the required certificate, and dive to find the jewel forest. At four miles down, there is no sign of the craft not being able to withstanding the pressure so they continue deeper. Suddenly, Hepcat starts to creak and buckle under the pressure and water seeps into the cockpit. The pumps fail and Frank and Joe realise that Shore was right - Hepcat isn't going to make it. They just have time to release an Automatic Radio Marker before Hepcat crashes onto the sea-bed and the beatniks are knocked unconscious.

Back at Marineville, Shore picks up the emergency SOS and orders Atlanta to sound action stations, but then he recognises Hepcat's signal code and realises that Frank and Joe have disobeyed him. He orders Atlanta to sound launch stations and Stingray is launched at Rate 6 to effect a rescue. En route, Troy and Phones discuss the gem forest and Troy tells Phones that he believes that down here, anything is possible, although he notes that there is no evidence to suggest that such a thing exists. Stingray approaches Hepcat, and Troy tells Phones to get his skinsuit and gear while he calls the stranded vessel. Joe regains consciousness and tells Troy that they are running out of air. Troy relays his plan to bring over an air-line and pump some buoyancy into Hepcat's tanks to get them to the surface - as long as the tanks haven't been punctured. As Troy leaves Stingray, Frank comes round. Troy swims over to Hepcat and plugs the air-line into Hepcat's air socket - Phones starts the pumps and Hepcat rises to the surface.

Joe and Frank release the air-line but as Troy is swimming back to Stingray he notices something shining, reflecting a bright light, on the sea bed. He returns the air-line to Stingray and tells Phones that he is going back to investigate the shining object. Phones warns him to watch his air supply, reminding him that he has only one cylinder with him. Suddenly, Troy loses his buoyancy and falls down a crevasse, hurting his leg in the fall. Phones realises that his friend is almost out of air and sets off to rescue him, but Troy's air has already completely run out and he starts to suffocate. He passes out..

...but soon regains consciousness, realising that he is still breathing and doesn't need air any more. He rips off his breathing mask and drops the empty air cylinder, swimming around proclaiming that he feels like "a million dollars". Before long, he finds himself swimming amongst trees with leaves of gold and silver bearing diamonds, rubies and emeralds. He has found the gem forest - it really exists! Troy Tempest is the richest man in the world!

At Troy's underwater palace, Tempest Towers, Marina and Atlanta administer to his every need. He asks Atlanta to peel him another grape while Marina plays something sweet and gentle on her harp. Phones enters with news that Stingray is approaching and Troy seems agitated at the WASP visitor as he has finished with his old life, but he allows Phones to let Stingray dock. Phones contacts Stingray and gives permission to approach Tempest Towers and enter via the southern airlock. The visitor turns out to be Commander Shore who has come to ask Troy to reconsider returning to the WASPs. Troy thinks that this is absurd, the thought of giving up his riches for life at Marineville, but Shore protests, "It's your duty!" Shore changes tack by trying to get Phones to change Troy's mind. Phones is on Shore's side but Troy overhears their conversation and orders Shore to be thrown out. Alone with his three closest friends, Troy announces that they don't need anyone else in their life, but he wishes that Marina could talk. Marina plays her harp and Troy sings "Aqua Marina" to her. Then, Marina reveals that she can speak to Troy by thought and it seems that all his wishes have been answered. All is not well, however, as Aquaphibians are massing outside the palace. They open fire, rocking the palace with explosions but as Troy had no defences, he is unable to fight back. Tempest Towers starts to crumble around Troy

and water rushes in. He calls Phones, Atlanta and Marina to help, but then passes out. Phones appears and tells Troy to put on an oxygen mask...

Troy regains consciousness again, but this time he finds himself back aboard Stingray. Phones tells Troy to rest - he is just suffering from 'raptures of the deep', a kind of drunkenness brought on by the lack of oxygen after his fall. Troy recounts his tale of discovering the gem forest and owning an undersea palace, but Phones explains that it has all been an hallucination, the result of his lack of oxygen. Then Troy remembers that he put some of the largest diamonds in his belt, but when he pulls them out, the jewels turn out to be just seashells and Phones reasons that they could be considered the gems of the sea. Troy has no regrets that his dream is over as he was pretty mean in it - given the alternative, he'll take Stingray every time.

Notes: *The canopy of the Hepcat submarine was originally constructed as the canopy of the title vehicle in* ***Supercar****. Troy's rendition of "Aqua Marina" is exactly as heard over the end credits of each episode, with additional accompaniment from Marina on the harp. Sylvia Anderson also provides the voice of Marina on the Century 21 Mini-Album "Marina Speaks". Only in Troy's dreams do we see the Aquaphibians wearing clothes: here they sport a range of cloaks in varying styles; later, in* Tom Thumb Tempest*, we see one wearing a dinner jacket.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Aquaphibians

Major Equipment: Stingray, Hepcat Submarine, Automatic Radio Marker

Voice Cast

Joe ..... **Ray Barrett**
Frank ..... **David Graham**
Marina ..... **Sylvia Anderson**

17. Stand By For Action

Troy enters the cellar of an old house, unaware that another man is hiding round the corner. Gun drawn, Troy starts to go up the stairs, but the other man jumps out of hiding and a gunfight ensues. Both men are shot and Troy falls down the stairs. Atlanta cries out as she and Phones enter the cellar. "Is he...?" asks Phones, to which Atlanta replies that Troy gave his life for the World Aquanaut Security Patrol...

Film director Marty calls "Cut!" and congratulates Atlanta, Phones and Fisher on their work in Goggleheimer Productions' movie about the WASPs. Upset at being overlooked, Troy asks Marty about his performance and the director admits that his acting was 'alright', but he tells Troy that what they really need is a big name for the lead. Marty turns to consult the owner of the film company, but Mr. Goggleheimer has left the building. Back at his house on the Isle of Lemoy, Goggleheimer is revealed to be surface agent X20 in a cunning disguise. He makes his report to Titan, informing the sealord that his Goggleheimer disguise has given him free access to Marineville - so Troy Tempest is as good as dead!

Troy is upset that he was the only one who didn't pass the screen test to be in the film, and is even more annoyed when Phones announces that his part is going to be played by Johnny Swoonara. Just the mention of the heart-throb's name is enough to make both Atlanta and Marina faint. Marineville puts on a grand parade for Swoonara's arrival, although Troy thinks that the whole thing is childish. Atlanta and Marina are checking that they look their best as Swoonara arrives in the tower, and the two girls faint again as they are introduced to him.

The next morning, everyone watches the previous day's rushes in the Marineville screening room. 'Goggleheimer' is sitting directly behind Troy and pulls out a gun, intending to assassinate the aquanaut during an action sequence - his shots will be covered by the noise of explosions on-screen However, Marty's proximity prevents X20 from carrying out his plan. Back on set for the next scene, Marty praises Swoonara's 'fabulous' work on the picture while Troy, sitting off-stage in the director's chair, expresses his boredom. 'Goggleheimer' disappears backstage with a knife and sets about cutting a rope that holds the lighting gantry above the stage, directly over Troy's head. Atlanta notices the lights moving and calls out to Troy - he jumps clear of his chair as the gantry comes crashing down, knocking Troy to the ground. Right on cue, Phones asks, "Is he...?"

Troy is unhurt, but Phones has realised that this was no accident - the rope has been cut. Troy realises that 'Goggleheimer' is the culprit, so he and Phones chase after the producer in Swoonara's car. Atlanta and Marina decide to stay behind to comfort Swoonara, who has been quite shaken up by the incident. Troy and Phones trail 'Goggleheimer' out to sea, towards Lemoy where X20 lowers his car into an underground hangar. Having lost sight of the hovercar, the aquanauts decide to investigate the old house on the cliff edge. Inside, X20 quickly changes his disguise, so that it is a strange old hermit who answers the door when Troy rings the bell. He invites Troy and Phones inside but there is no sign of 'Goggleheimer' - the hermit is quite alone. Troy figures that 'Goggleheimer' must have doubled round Lemoy and headed back to the mainland, so they thank the old hermit and return to Marineville, as the girls will be worrying about them. However, nothing could be further from the truth as Johnny and Marty are entertaining Atlanta and Marina at the Blue Lagoon club. Marty notes that they have just a few shots to film in Stingray tomorrow and the film will be finished, so Johnny suggests that they have a big party tomorrow night - just the three of them. He tells Atlanta that he doesn't want to lose touch with her, suggesting that she and Marina should visit him in Hollywood. Once again, Atlanta and Marina faint. Marty marvels that every time Johnny talks to a dame, she passes out. "Yeah," says Johnny, "Great, isn't it?"

In the Shores' apartment, Shore, Troy and Phones discuss how strange it was that Goggleheimer vanished once the attempt on Troy's life failed. Troy is upset that no-one seemed to care about him once they learned that Goggleheimer had left enough money for the film to be finished. Shore wants Troy to accompany Swoonara on the location filming in Stingray in the morning, but Troy tells him that Phones can handle it - he just couldn't stand being cooped up with Swoonara. Shore acquiesces, reasoning that it's not as though they are expecting trouble. But on Lemoy, Titan is furious that X20's expensive plan has failed and Tempest is still alive. He tells X20 that the only way he can make up for his bungling is by taking his underwater craft and attacking Stingray tomorrow. X20 is afraid that he will be killed, but Titan feels that this is no more than he deserves.

The next morning, Stingray is launched as Swoonara fusses over whether his hair looks OK. Phones reports that they will be ready to start filming in just a few minutes, but X20 is trailing the sub in his underwater craft. Inside, X20 muses that without Tempest aboard, Stingray is a sitting target. He closes in. At Marineville Tower, Marty starts the remote cameras which relay pictures of Swoonara piloting Stingray. Marty tells Swoonara to act as if he is in complete control of

the situation, just as X20 closes to 500 yards and opens fire. Stingray is hit and the control gear is smashed. Johnny falls apart, unable to help Phones - it's not in his contract! Out of control, Stingray starts sinking to the sea bed as X20 reports to Titan that his mission is completed: without Troy Tempest, the Stingray crew will never get out of there alive! Johnny weeps uncontrollably into his handkerchief and Marina is disgusted with him. Ever the professional, Troy immediately dons a skinsuit and sets out to help the stricken craft. Marty talks of suing Marineville if anything happens to Swoonara but Atlanta tells him to shut up about his precious Johnny. Troy leaves the launch tunnel via the ocean door using a Sea Bug to travel the short distance to Stingray. Phones reports that the craft is only 1000 yards from the ocean door, so Shore orders him to blow the airlock as Troy will be with them any minute. Once aboard, Troy takes control of the ship, telling Phones to pull himself together, switch to dynamic stabilisers and check the trim two degrees left left. Johnny wails that he wants to go back to making Westerns. With everything under control, Troy returns Stingray safely to Marineville.

Later, at the Blue Lagoon, Johnny suggests that, now filming is completed, he and the girls should have that big party they talked about, but Atlanta tells him that she and Marina are busy and go off with Troy instead. Still whining, Johnny asks Marty what Tempest has got that he hasn't, so Marty tells him straight: "Courage, lover boy. Just courage." This time the girls' swooning is over the heroic captain of Stingray.

Notes: *The film's rushes of Stingray destroying a Mechanical Fish are taken from* Plant Of Doom.

Puppet Cast: *Johnny Swoonara was previously seen as Colonel Steve Zodiac in* ***Fireball XL5*** *- for his appearance here, his blond hair has been dyed jet black.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher, Titan, X20

Major Equipment: Stingray, Sea Bug, Mechanical Fish, X20's Underwater Craft, X20's Hover Car, Johnny's Car

Voice Cast

Johnny Swoonara..... **Ray Barrett**

Marty..... **David Graham**

18. The Disappearing Ships

Stingray escorts a trio of old freighter ships that are due for demolition. On board the lead ship, Troy sets explosives to detonate at 15 minute intervals from 0330 hours the next day, while Phones checks the automatic boatswain to ensure that the ships arrive in the right zone. Phones recalls that not so long ago, valuable man hours were spent breaking up these old vessels - now they just send them out to sea on remote control and blow them sky high. The two aquanauts get back to Stingray as they don't want to miss their date.

Later, at the Shores' apartment, Troy and Phones join Shore for their regular poker game, but Atlanta opts out as she is searching for an old candy box. Troy is certain that he has a winning hand, but Shore beats him yet again with a full house against Troy's two pairs. Shore calculates that this makes $7,300,080 that Troy owes him! Then Shore recalls that he threw the candy box that Atlanta is looking for in the waste disposal unit. Atlanta is mortified as she loved the box. Shore asks her how she can love an empty box, but then answers his own question as he knows what she is going to say: "It may have a use some day."

Out at sea, a mysterious figure switches off the automatic boatswain and opens the sluice valves on the lead ship and soon all three freighters sink beneath the waves. The disappearance of the ships is detected at Marineville Tower and Fisher calls Shore on the videophone to tell him that the three freighters have sunk. Shore immediately assigns Troy, Phones and Marina to investigate in Stingray. He directs Troy to the exact position where the three vessels went down - NNW 1700 reference 27 - and orders him to proceed at full speed as the first vessel is due to explode in two and a half hours. With 30 minutes to spare, Stingray arrives at the area where the ships went down, but there is no sign of the three freighters on the sea bed. Then, Troy spots drag marks trailing along the sea bed and decides to follow them. Stingray soon comes upon a cluster of shipwrecked old galleons which appear to show signs of habitation as lights are blazing in the portholes. Passing over the old ships, they find the three missing freighters just beyond and Troy reports to Atlanta at Marineville that he and Phones are going to go across to them. Shore warns that the first ship is due to explode in 20 minutes.

Troy and Phones swim across to the nearest ship. On the crew deck, they discover the open sluice valves and Troy realises that whoever is inside the old galleons may have had something to do with it. The pair decide that there is little they can do here but as they leave the freighter, they are ambushed by an underwater alien, an old green-skinned man, who urges them to go with him back to the freighter. There, they find that he has built an airlock into the hull of the ship and he ushers them inside. Atlanta contacts Stingray and Marina taps a response on the microphone. Realising that Marina is alone on the sub, Shore works out a code so that Marina can let them know what is going on: one tap for "Yes" and two taps for "No". By this method, Shore and Atlanta determine that Troy and Phones have gone across to the freighter but, although Stingray is close by, Marina cannot see them.

On board the freighter, the old alien, Parasitica, explains why he sank the freighters: the terraineans had no further use for them, but the Hermit Nomads of the undersea races need new homes. Troy realises that the galleons they saw are the Nomads' habitations and Parasitica explains that the wooden ships are rotting away so they must find new vessels in which to live. Troy reveals that the Nomad has picked the wrong ships as these ones are due to explode in just a few minutes, but Parasitica doesn't believe him.

Shore instructs Marina to put Stingray on automatic so that it pulls her clear of the ships and avoids the blast, but Marina refuses. Troy tries to persuade Parasitica that he is telling the truth, but time runs out and Freighter A blows up - fortunately, it is one of the other freighters, although Stingray is caught in the blast wave and tossed about. Now, Parasitica believes the aquanauts' story and agrees when Troy suggests that they get clear - the second ship is due to explode in 15 minutes. However, the first blast has jammed the door to the airlock and the trio are trapped!

At Marineville, Atlanta refuses to accept that Troy and Phones are dead - after all, they could be on one of the other two ships. Shore again orders Marina to get Stingray clear, and again Marina refuses. On board the freighter, Parasitica apologises for his foolishness, resigned to the fact that they can do nothing now but wait to die. Freighter B explodes and the aquanauts realise that their ship is Freighter C - they now know that they have only 15 minutes left before it blows up. Troy suddenly notices that water is leaking in through the

airlock door - the second blast has shifted it, although it is still jammed. Despite Shore's orders, Marina still refuses to get Stingray clear and Atlanta explains to her father that she would do the same in her place - she is holding position in case Troy and Phones get out at the last minute. Using a metal pipe, the two aquanauts finally manage to free the airlock door but they have less than 90 seconds to get clear. They quickly swim across to Stingray and Troy pilots the sub away from Freighter C just in time. The freighter explodes.

A month later, Troy, Phones and Shore are enjoying another poker session. Shore comments that they have managed to get rid of another six ships today which makes more than a dozen in the last month. Troy confirms that WASP is sending the ships to the bottom of the ocean so that Parasitica and his people can convert them into homes. Shore is peeved that his agreement to this plan means that he has lost his argument with Atlanta - their apartment is going to be packed with old junk from now on! This reminds Troy that he has a surprise for Atlanta and he leaves the room to collect it from his car. While he is gone, Shore decides to wipe Troy's poker slate clean, joking that on his pay it would probably take Troy about 500 years to settle anyway. Troy returns with Atlanta's old candy box which he has found in the Marineville Waste Disposal Centre, and there is another surprise for Atlanta when she opens the box and finds that a tiny kitten has made its home inside! Troy opts out of their game of poker as he believes that his luck has run out. "Well, Phones," says Shore, "You know what they say: unlucky at cards, lucky in love."

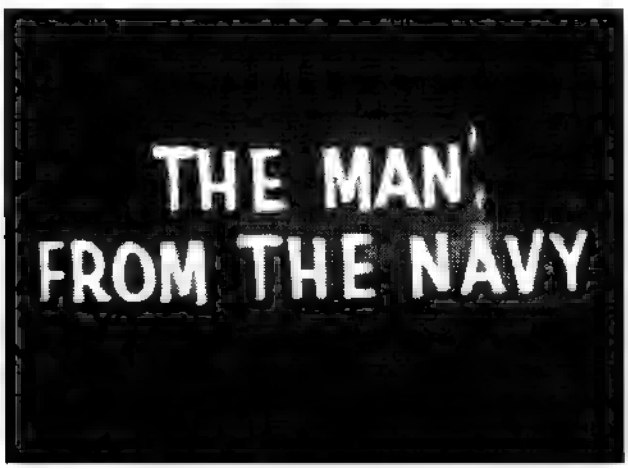
Notes: *The position where the three freighters sink is about 1364 miles from Marineville (two hours' travel time at Rate 6). If Shore's estimate of how long it would take Troy to pay what he owes is reasonably accurate, Troy's salary is somewhere in the region of $14,600 per annum.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Stingray, Freighters A, B & C

Voice Cast

Parasitica.....**David Graham**



19. The Man From The Navy

Stingray takes part in trials of a new World Navy marine missile, acting as the target for World Navy Submarine 27 and its Captain Jacques Jordan. The missile proves to be 100% successful, trailing Stingray through a number of tricky manoeuvres before finally scoring a direct hit. However, as the missile is not armed, it bounces harmlessly off Stingray's hull. Troy contacts Jordan and reports that the test has been a complete success before ordering him back to Marineville. En route, Jordan passes the Isle of Lemoy where X20 is making his latest report to Titan. He has just observed the missile test and suggests to Titan that the missile would be an invaluable asset to him in his war against Troy Tempest and Stingray. He reveals that a second test is planned for the following morning...

Back at Marineville, Troy congratulates Jordan on the success of the test, but Jordan proves to be an arrogant braggart, keen to belittle the WASPs. Troy prefers to reserve judgement on the missile until the results of the second test are concluded as it could yet prove to be fallible, but Jordan tells him not to kid himself - the Navy's got it over the WASPs this time. Shore tells the two captains that if they are going to start arguing about rivalry between the two services, they can do it in the Stand-by Lounge where Atlanta and Marina are waiting for them. Marina wants to throw a dinner party at her apartment that evening and asks Atlanta to invite Troy, Phones and Jordan on her behalf. Troy and Jordan are still bickering when the arrive in the Lounge. Atlanta tells them about Marina's special party and suggests that they all forget about work and enjoy themselves.

That evening, the group sit down to dinner and Marina serves the first course. Jordan plays up to Atlanta but is unable to resist slighting the WASPs every time he opens his mouth, mocking the canteen food, the noise of the vessels and the 'unflattering' uniforms. Eventually, Troy has had enough and tells Jordan that he is tired of hearing about his precious Navy. Atlanta is surprised at Troy for saying such a thing, but Troy retorts that he is surprised at her, listening to all of Jordan's junk! He storms out without touching his food and Phones tries to stop him, but Atlanta tells him to let Troy go - if he wants to act like a spoiled child, then Phones should let him. Marina is devastated that her special evening has been ruined, but Jordan suggests that they forget about Troy. Phones tries to console Marina, explaining that Troy didn't mean to ruin the party. Driving off in his car, Troy tells himself that he'll be glad when the big-headed loudmouth gets back to his precious Navy. He doesn't think too highly of women either, likening them to the sea - peaceful one minute, fighting like crazy the next. In Titanica, Titan dispatches two Aquaphibians on a mission to sabotage the missile test.

The next morning, Jordan's submarine takes up position and Shore orders Fisher to sounds launch stations. As Troy and Phones descend to Stingray on the injector seats, Phones tells Troy that he tried to smooth things over with Marina. Troy reveals that he has sent her some flowers this morning by way of an apology and Phones asks if he has sent flowers to Atlanta too, but Troy remarks that just now she is the last person that he would send flowers to. However, Atlanta has received a huge bunch nonetheless - from Jordan. Stingray launches, just as the World Navy submarine is approached by one of Titan's Mechanical Fish...

Troy contacts Jordan to inform him that Stingray is in position for the test and Jordan acknowledges, saying that he guesses that Troy is glad that the missile won't be loaded. Phones asks Troy why Jordan should say a thing like that, but Troy tells him that Jordan is just keeping up the 'big man' act. Troy reveals that he has a plan to cut Jordan down to size: he figures that the missile has a fatal flaw and if he is right, Jordan will go down like a wounded cat-fish. Troy tells Jordan to fire his missile, but Jordan has another peculiar message: "Fire is right, Tempest, and this one is going to be dead on target." Troy tells Jordan to cut the wisecracks and fire the missile, without realising that Jordan has been trying to warn him, for, on board the Navy sub, Jordan is being held at gunpoint by the two Aquaphibians and is forced to arm the missile with a warhead. Under threat of death, Jordan has no choice but to fire the missile.

Troy orders Phones to increase speed to Rate 6 as the missile locks on to Stingray. Troy steers Red 180 and then Green 190 but the missile closes in. With only 30 seconds to impact, Troy steers Stingray at speed towards a cliff wall, pulling up at the last minute. Unable to make the turn, the missile collides with the rock face and explodes. Troy realises that the missile was armed with a warhead - as the missiles cannot be charged accidentally, Jordan must have done it deliberately! Troy tries to contact Jordan, but on board the sub the Aquaphibians accuse Jordan of sabotaging the missile. Unable to get any response from the Navy sub, Troy contacts Shore and reports

what has happened, explaining that the worrying part is that Jordan has another four missiles on board. Atlanta asks if this could be some crazy scheme of Jordan's to prove that the Navy is better than the WASPs, but Shore replies that as far as he is concerned, Jordan has committed an act of war

The Aquaphibians order Jordan to arm another missile, just as Troy contacts the sub to inform Jordan that his craft has been classified as a hostile vessel and that Stingray is closing in to attack with Sting missiles. Jordan tells the Aquaphibians that Troy means it and he hasn't got time to get another missile ready - Troy will blast the sub out of the water and there is nothing he can do. The Aquaphibians decide to leave the sub to its fate and return to their Mechanical Fish. Jordan quickly contacts Troy to ask what he must do to surrender, explaining that he couldn't help what happened. Believing that it might be a trick, Troy warns Jordan not to make any false moves, ordering him to surface immediately and return to Marineville. Then Phones picks up the signal of another craft submerged in the area of Jordan's sub and now moving off. Spotting the Mechanical Fish, Troy tells Jordan to make all speed and report to Commander Shore, as he turns Stingray to intercept the Aquaphibians' vessel.

Back at Marineville, Jordan explains to Shore that he had no choice but to comply with the Aquaphibians, but Shore tells him that there is no evidence on his ship to substantiate his story. Jordan insists that he is telling the truth, but Shore says that it won't do - he is to be held under close arrest pending a court martial and Shore intends to ensure that he faces the maximum penalty. Troy and Phones come to Jordan's rescue as they return with verification of Jordan's story, having located and destroyed one of Titan's ships manned by a pair of Aquaphibians. Shore tells Jordan that he is off the hook, but adds that if any of his men in the WASPs had given in to the enemy as easily as he did, he would have thrown them out of the service!

Later, Jordan and the aquanauts attend another party at Marina's apartment. Jordan tells Troy that if he can keep his temper this time, they will have a swell evening Phones tells Troy not to rise to Jordan's bait - life's too short - but Jordan can't let it lie, accusing Troy and Phones of being as stubborn as Commander Shore, unable to accept that the Navy is Number One. Atlanta tells Jordan that he shouldn't say any more about that, but Jordan retorts that her father was about to court martial him, actually doubting his word as an officer of the World Navy. Troy apologises to Marina for spoiling another party before jumping up to call Jordan a stupid bragging phoney: if he had been the Commander, he would have clapped Jordan in irons and gone ahead with a charge of cowardice in the face of the enemy. Jordan replies that he isn't going to stay and be insulted, so he leaves.

Troy apologises to Atlanta for his outburst, but she tells him that if he hadn't done it, she would have. She admits that she has been a fool not to have seen through the arrogant Navy Captain, asking Troy to forgive her for last night. Troy suggests that they just forget the whole thing.

Notes: *The "March Of The Oysters" track from* Secret Of The Giant Oyster *is heard accompanying Navy Submarine 27's return to Marineville. The record playing on Marina's music centre at the dinner party is an instrumental version of "I've Got Something To Shout About", the song performed by Duke Dexter in* Titan Goes Pop. *The puppet-sized version of Troy's car was previously seen as X20's car in* Stand By For Action - *in long shot, however, Troy's car has wheels.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher, Titan, X20, Aquaphibians

Major Equipment: Stingray, Mechanical Fish, World Navy Submarine 27, Troy's Car

Voice Cast

Captain Jacques Jordan ..... **David Graham**
Aquaphibian 1. ..... **David Graham**
Aquaphibian 2. ..... **David Graham**

20. Marineville Traitor

It is a quiet night at Marineville and Troy, Phones, Marina and Atlanta are sleeping peacefully. Commander Shore, however, is wide awake, sitting in his hoverchair on the balcony outside his room. Lt. Fisher is on duty in the Tower when he is suddenly attacked from behind by a mysterious figure, hit over the head with the butt of a gun and knocked unconscious. The emergency alarms sound and Atlanta goes to wake her father, but is surprised to find that he is not in his bed. In the Tower, Fisher tells Troy that he was slugged from behind but apart from "the father of all headaches", he is fine. Shore reports that the new air/sea hydroprobe, a vital piece of the long-range warning system, has been stolen, and orders a thorough search of the base.

The next morning, the probe is still missing and Shore orders all personnel to remain in their quarters for another four hours. He then suggests that Atlanta should get some sleep after such a hectic night and Atlanta is amazed that her father would release anyone from duty, but adds that she could use the time as Troy, Phones and Marina are coming over for dinner tonight. After she leaves the Tower, Shore contacts Lt. Misen at the tracking station to check that all of the Automatic Message Interceptor Units are working - Misen tells him that they are always operational. Shore then goes to the window and lowers the blinds, picks up an attaché case and slides back the top to reveal a hidden radio. Using the codename 'Zero Blue' he calls 'Zero Red' and tells him that everything is going according to plan. 'Zero Red' tells Shore that their operation must be carried out tonight and Shore asks if there is any other way, but is told that success is imperative - failure means danger to Atlanta!

That evening, at the Shores' apartment, Troy tells his colleagues that he can't work out how the probe was smuggled out of Marineville, but Shore suggests that it may still be on the base, with the traitor who stole it. Lt. Misen calls Shore on the videophone revealing that he has discovered something that he is reluctant to discuss openly. He tells Shore that during a routine check through the A.M.I. tapes, he found something that puzzled him. Shore demands that Misen play the tape and his incriminating conversation with 'Zero Red' is broadcast to the assembled aquanauts. Troy and Phones are confused and Atlanta says that the voice must be an impersonation, but Shore admits that it was him on the tape, passing it off as a gag. Troy is suspicious but Atlanta tells him that if her father said it was a joke, than it was a joke. Shore relieves Fisher in the Control Tower and checks with the tracking station that the guard has been doubled, asking them to make a routine report in two hours. When the tracking station calls the Tower at 0037 and receives no reply, Shore is discovered sprawled unconscious across the control desk - the Tower safe has been broken into and the top secret plans stolen!

Shore regains consciousness and Troy asks him if he saw who knocked him out, but is told that the culprit came from behind. Atlanta insists that her father should go home, and he reluctantly agrees. As

Troy drives Shore back to his apartment, he asks him what would make someone turn traitor. Shore suggests that money, ideas, politics and duty could all play a part, but Troy doesn't understand his reference to the latter so Shore explains that he is talking about duty to oneself, family and friends. Troy realises that he means that if someone's son or daughter were threatened, they could be blackmailed into acting treacherously.

Back in the Control Tower, security report that Shore was the only person to enter the tower before the alarm sounded. Phones can't understand how the man who attacked the Commander could have got in, but Troy suggests that there was no-one else - Shore may be more involved than they think. Atlanta is shocked that Troy could think of her father as a traitor, but Troy reminds her about the taped message they heard - her father would not joke like that, especially in an emergency. Atlanta angrily points out that her father was in pain when they found him, but Troy says that there didn't seem to be any wound or bruising and he believes that the Commander was shamming. Atlanta is still not convinced as there is no proof, but Troy says that Shore is no fool and has covered his tracks well. He asks her about the night when Fisher was knocked out: was her father at home? A shocked Atlanta remembers that when she went to wake him, her father wasn't in his bed. It was Shore who found Fisher and he was already in the Tower when the others got there. Phones protests that if the Commander was already awake, he could have got there first anyway, but there are too many 'ifs' for Troy's liking. He decides that they should keep a continuous watch on the Commander.

The next day, Shore is alone in the Tower and calls security, telling them that he does not wish to be disturbed for fifteen minutes. Again, he closes the blinds and calls 'Zero Red' on his hidden transmitter, but this time, Troy and Phones are watching him from behind secret panels in the wall. Shore tells his contact that the others may be starting to suspect him. Troy confronts the Commander and places him under close arrest. Shore offers no resistance as Troy orders Phones to put the Commander in a detention pen, before contacting the tracking station to inform Misen that he has taken command.

In the detention cell, Atlanta asks her father what is going on but he simply says that it's a long story and asks Phones to take her home. Troy apologises to Shore, telling him that he had no choice but to arrest him. The Commander tells him to go to HQ and make his report, adding that he is a credit to the service and that he is proud of him. Troy says that he will do everything he can to help at the inquiry. As Troy flies off to WSP HQ, Atlanta asks Phones what will happen. He explains that there will be an inquiry and probably a court martial. She asks what will happen if her father is found guilty and Phones reminds her of the penalty for treason. He tells her to try not to think about it as it could all just be a mistake. Atlanta wishes that she could believe that.

At World Security Patrol Headquarters, the WSP Commander tells Troy that he has done the right thing. Troy requests swift action and that Shore should not be left in detention too long. The Commander is surprised that Troy should exhibit such loyalty to a traitor, but Troy points out that Shore has served valiantly in the past. The Commander believes that this fact just makes Shore's crime more serious, but nonetheless commends Troy for his loyalty. Troy calls Phones on the videophone, telling him that Shore shouldn't have to wait long. Phones tells Troy that he will leave the Commander alone and give him time to think.

In the detention block, Shore is visited by Lt. Misen who tells him that he never would have figured Shore for a traitor. Shore realises that it was Misen who stole the hydroprobe when he reveals that he wants the plans that Shore 'stole' from the Tower safe. Misen tells the Commander that he believed that he was working alone and that they may have to fight their way out of Marineville. He gives a gun to Shore who promptly turns it on Misen and places him under arrest! At first, the Lieutenant thinks that Shore is fooling, but then, realising that he has been caught, Misen kicks Shore's hoverchair sending it crashing back against the cell wall and knocking the gun from the Commander's hand. Misen trains the gun on Shore and demands to know what all the double-dealing was about. Shore secretly presses the 'Transmit' button on his hoverchair control panel before telling Misen that he and HQ knew that a traitor was passing secrets out of Marineville, so they laid a plan to draw him out. In the Tower, Troy and his colleagues hear the conversation relayed over the speaker system and realise the truth. Shore continues to explain to Misen that to force him into the open, the Commander had to pose as a traitor, knowing that sooner or later the real spy would make contact. It was vital that everybody be taken in by Shore's duplicity as anyone could have been the traitor, even Troy or Atlanta. Misen tells Shore that he won't live to tell his story but as his finger tightens on the trigger of his gun, a shot rings out and Troy shoots the gun from Misen's hand.

Back in the Tower, Shore contacts 'Zero Red' one last time, to let him know the success of the operation. 'Zero Red' is revealed to be the Commander-in-Chief who congratulates Troy, telling him that a lesser man would have avoided the responsibility of arresting his own commanding officer. Shore asks Troy how it felt to be in command of Marineville for an hour or two and Troy replies that it was terrible!

Notes: *This is the only episode in which Stingray does not actually appear (apart from in the opening and closing title sequences). The music that Atlanta plays in her apartment is "Formula Five", previously heard in the* ***Fireball XL5*** *episode* The Granatoid Tanks.

Oops!: *The WSP HQ Commander is voiced here by Robert Easton, but is voiced in various other episodes by Don Mason, Ray Barrett and David Graham.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, Fisher

Major Equipment: Air/Sea Hydroprobe

Voice Cast

Lt. Misen	**David Graham**
"Zero Red"	**David Graham**
WSP Commander	**Robert Easton**
Radio Voice	**David Graham**

21. Tom Thumb Tempest

It is 8.54 at Marineville and in the Stand-by Lounge, Troy studies the aquarium, while Phones and Marina read magazines. When Troy remarks to Phones that it is quiet, his friend tells him not to tempt fate and, as if on cue, Commander Shore orders the crew to stand by for launch stations. It is a full-scale emergency, and could be the most dangerous mission of Troy's career. When Troy asks for details, Shore tells him not to ask questions, just to stand by. By 11.06, Troy's patience has worn thin - he hates being cooped up like the fish in the aquarium. Phones asks him what he means, so Troy points to one of the fish, describing how it can be happily swimming around when, without warning, it collides with a glass wall. Phones tells him that the

fish have no worries as they plenty of food and controlled water temperature - he, on the other hand, feels a bit chilly and goes to turn up the heating. Troy says that hanging around may be OK for fish, but it doesn't suit him. He calls the Tower again, but is told to continue to stand by. Troy starts to feel uncomfortably hot, although Phones thinks that the temperature is fine. Phones tells Troy to relax and, with thoughts of the aquarium in his head, he slowly drifts off to sleep...

Suddenly, Commander Shore sounds launch stations and the Stingray crew head for the injector seats. As soon as the sub is launched, Troy calls the tower and is told to proceed to position NNW 1000 reference 1. Troy is surprised as they are already there. Shore congratulates him and then tells him that he will see a tunnel which he is to continue along and await further instructions. Troy asks the Commander what all the mystery is for, only to be ordered to do what he's told and stop being the 'big man'. Troy wonders why Shore is going out of his way to make him look small. Without warning, Stingray hits an obstruction and bounces backward. Troy tells Phones to be more careful, but when they try to move forward, they again hit something. Phones cannot understand it and Troy can't see anything - but suddenly they see a massive room in front of the ship! As they move closer to get a better look, they again impact against something and Troy realises that they are hitting glass - the inside of an aquarium in a giant room! He tells Phones to send out an emergency call to Marineville but the line is dead. They surface and decide to explore on the monocopters.

The aquanauts find themselves in a room set for dinner and, chillingly, the place names read like a Who's Who of their enemies: one place is set for Nucella, who launched missiles at Marineville from Varl Island, and another is set for Gadus, who kidnapped Admiral Carson and his wife. Spotting a giant TV set, Phones tries to turn it on in the hope that it might help them understand what's going on. The switch is too stiff, so Troy drops on it in his monocopter. The TV comes on and the aquanauts catch the end of a financial report before a newsflash - there has been no news of Stingray since contact was lost thirty minutes before. Commander Shore has issued a statement that the craft was on a dangerous mission and there is little hope of survival. Troy realises that they have been given up for dead

Troy and Phones take a closer look at the table and conclude that it must be some sort of convention. However, either the villains are giants or the Stingray crew have turned into miniature people. Phones admits that he is scared and he has good reason - at the head of the table is a place set for Titan! Troy tells Phones and Marina to get back to Stingray, but they can see the sub floating on the surface of the aquarium and realise that it is even smaller than they are. Suddenly, they hear someone coming. Troy and Phones jump down from the table and Marina brings the monocopters. As they hide, the door opens and an Aquaphibian enters dressed in a dinner jacket. The creature checks the table and then leaves. The aquanauts cannot believe their eyes: an Aquaphibian three times their size who could stamp on them like bugs!

Troy tries to work out why their enemies would be gathering together and surmises that they must be planning an attack. There are top secret plans rolled up at Titan's end of the table, so they go to take a look. Phones walks into a candlestick and knocks one of the knives onto the floor. Troy tells him to be more careful. They unroll the plans which turn out to be photostats of Marineville with details of the entire defence system. What are they going to do? Marina points to the telephone and Troy decides to call Marineville to warn Commander Shore. Phones uses a pencil to dial Marineville, but when Commander Shore answers the phone in the Control Tower, he dismisses Troy's warning as a joke and tells him to stop wasting his time. Troy realises that they are on their own and that they've got to get the plans away from Titan. Hearing someone coming, they hide again - Troy and Phones under the table and Marina in the floral centrepiece. The Aquaphibian re-enters, this time with X20, who chastises the minion for the mess on the table. With Titan and his guests arriving in fifteen marine minutes, the undersea ruler will have his gills for garters! Even worse, the Aquaphibian has laid the table with fish knives and forks - it would hardly be tactful to serve fish on such an occasion. X20 threatens to throw the hapless Aquaphibian onto the land unless he does it correctly.

Once the table is tidied and the Aquaphibian gone, Troy decides that they must destroy the plans. Phones pours brandy from a decanter onto the photostats and Troy sets light to them with a match. However, the brandy has run everywhere and soon the whole table is alight, as well as the carpet. Troy tells Phones and Marina to head for the aquarium but Phones reminds him that Stingray is far too small for them to get into. Troy says that they got out of it and somehow they'll get back in. Somehow, they do get back in, but find that there is no way out of the aquarium. As the heat from the burning room starts to boil the water, Troy orders Phones to fire sting missiles at the glass, in the hope that the water may put out the fire. Stingray launches two sting missiles...

...and a glass drops onto the floor of the Stand-by Lounge and smashes. Troy wakes up, drenched in sweat, and realises that the whole thing was just a dream. Phones asks him if he had a good sleep and Troy tells him to turn the heating down as it's like an oven. Shore calls from the Tower, ordering the Stingray crew to stand down - the emergency is over. Troy tells him that he is glad to hear it, as he has just been on the most dangerous mission of his career. Shore doesn't understand what he's talking about and Troy apologises for being impatient earlier. The Commander tells him that it's OK and that he's glad he's back to normal. "So am I," says Troy, "So am I!"

Notes: *Marineville's telephone number is given as 65000 (what a shame that this can't be a Pennsylvania number!). Troy makes reference to the events of* Hostages Of The Deep *and* Emergency Marineville, *so this episode must take place after those episodes.*

Oops!: *As the episode starts, the clock in the Stand-by Lounge shows the time as just before 8.55. One minute passes and we then see another close-up of the clock - it reads 9.01! Phones must be a very slow reader: two hours go by, and he is still looking at the same magazine. Troy pronounces Gadus' name as "Gad-dus" yet when Gadus introduced himself in* Hostages Of The Deep, *he pronounced his name "Gay-dus". It's also a bit strange that Troy should dream of a telephone with the number 'Lemoy X20000', considering that he has no idea that X20 lives on the island.*

Regular Cast: Troy, Phones, Marina, Atlanta, Shore, X20, Aquaphibian
Major Equipment: Stingray, Monocopters

Voice Cast

Newsreader.....**David Graham**
Aquaphibian.....**David Graham**

BIGRAT

BASIC INFORMATION GROUP RESOURCE - ANDERSON TELEVISION

The BIGRAT (Basic Information Group Resource - Anderson Television) computer is on line and ready to process your queries about the Gerry Anderson television series and films. You can send your queries to BIGRAT care of the FABMail address, but please note that the computer is unable to answer questions of a philosophical or speculative nature.

Chris Daly, Islington, London

In **Space Precinct**, who provided the voices for Orrin and Took and for which episodes?

In *The Fire Within*, we all know what happens to Samina at the end of part one, but what are all the cops looking at on the floor of the temple at the start of part two?

BIGRAT replies:

The voice of Orrin was provided by Kieron Jecchinis in every episode, while the voice of Took was provided by Colette Hiller (in *Double Duty*, *Protect And Survive*, *Enforcer*, *Flash*, *The Snake*, *Body & Soul*, *Time To Kill*, *Deadline*, *The Power*, *Seek And Destroy*, *Illegal* and *Divided We Stand*) and Mary Woodvine (the other 12 episodes).

At the start of part two of *The Fire Within*, the Precinct officers are searching the temple for Samina Podly, who has been reported as 'missing' by the Pyrists. Several of the officers (including Orrin and the Forensic Photographer) seem to be fascinated by the flaming altar. Although there is nothing significant in their interest, it certainly does appear odd - after all, it was there the first time that they visited the temple (in part one).

Jonathan Zaslona, Ystradowen, Cowbridge

When I was watching **Captain Scarlet And The Mysterons** on Bravo, instead of hearing Captain Blue giving the usual opening narration ("The Mysterons, sworn enemies of Earth, possessing the ability to recreate the exact likeness of an object or person. But first, they must destroy. Leading the fight, one man fate has made indestructible. His name, Captain Scarlet."), I heard Colonel White saying "Captain Scarlet is indestructible, you are not. Remember this: do not try to imitate him." Were there episodes made with this opener and, if so, why did the BBC not use it?

BIGRAT replies:

All of the episodes of **Captain Scarlet** originally began with the standard Captain Blue narration with the sole exception of *The Mysterons* which opened with:

"The finger is on the trigger, about to unleash a force with terrible powers beyond the comprehension of man. This force we shall know as The Mysterons. This man will be our hero for fate will make him indestructible. His name, Captain Scarlet."

However, for American screenings of the series, the standard narration was replaced on the US prints by the Colonel White 'warning' which followed a different narration by Blue:

"One man, a man who is different. Chosen by fate, caught up in Earth's unwanted conflict with the Mysterons. Determined, courageous, indestructible. His name, Captain Scarlet."

Prints for later UK screenings in the 1970s also adopted the Colonel White 'warning', but omitted the secondary Blue narration. In the intervening years, the different versions of the prints have all been mixed up, so that different episodes feature different voice-overs on the title sequence. The BBC chose to standardise the titles to the original UK format and ensured that the same title sequence appeared on each of their episodes. Bravo, however, screened the series just as it came from PolyGram with a variety of different openings, much as on the PolyGram video releases.

Much less widely known is that a similar narrative 'warning' originally appeared at the end of the title sequence for **Joe 90**. Over an image of Joe's glasses, viewers heard a voice-over by Sam Loover (Keith Alexander) telling them:

"These are Joe 90's special glasses. Without them, he is a boy. Wearing them, he is an expert."

Anthony Christie, Hammersmith, London

I was intrigued to read in the excellent interview with Ed Bishop in FAB 27 that actor Franco Derosa was originally contracted to co-star with Mr. Bishop in the series. I know that Derosa appears in **Doppelgänger**, but as we see so little of him, I wondered if he has been in anything else I might be able to see him in?

I was also delighted to read in FAB 27 that Anthony Chinn (Chino in **The Protectors** and also seen in **UFO**) is still acting as I haven't seen him in anything for years. Can you tell me what else he has been in, so that I can look out for him?

BIGRAT replies:

Franco Derosa's credits do not appear to be very extensive although he can be seen in the feature films **Johnny Oro** (aka *Ringo And His Golden Pistol*, 1966), **Arrivederci Baby** (aka *Drop Dead Darling*, 1966), **That Lucky Touch** (1975: Italian Sergeant), **The Stud** (1978: Franco) and **Richard's Things** (1981: Ricci). He also appears as a hotel desk clerk in the *Chapter One: The Company I Keep* episode of **Jason King**. Derosa's role as Paulo Landi in **Doppelgänger** was notably larger in the original script, but the majority of his scenes - an affair with Sharon Ross (Lynn Loring) - were eventually cut. All of his **UFO** footage as Moonbase Commander Franco Desica was reshot after Derosa was dismissed - his lines were passed to Gabrielle Drake (as Lt. Gay Ellis).

You can see Anthony Chinn in **Dr. No** (1962: Reactor Control Technician), **Satan Never Sleeps** (aka *The Devil Never Sleeps*, 1962: Ho San's Driver), **Tarzan's Three Challenges** (1963), **You Only Live Twice** (1967: Chinese Soldier), **Doppelgänger** (1968: Ulan Bator Air/Sea Rescuer), **The Gamblers** (1969: Nono), **The Kremlin Letter** (1970: Kitai), **Dead Pigeon On Beethoven Street** (1972: Fong), **The Pink Panther Strikes Again** (1976: Chinese Assassin), **Revenge Of The Pink Panther** (1978: Chinese Doorman), **Raiders Of The Lost Ark** (1981: Mohan), **High Road To China** (1983: General Wong) and **A View To A Kill** (1985: Taiwanese Tycoon). He can also be seen in **Danger Man** (*The Journey Ends Halfway*, *The Honeymooners* and *A Very Dangerous Game*), the second season **Bugs** episode *...Must Come Down* (as President Haikudu) and, as reported in FAB 27, **The Young Indiana Jones: Treasure Of The Peacock's Eye** TV movie (as Ku Wong).

BIGRAT Data Input

The editor's reply to Maxine Dorman's query in issue 25's FABMail stated that the identity of the actor who portrayed the captured Alien at SHADO HQ in the **UFO** episode *Computer Affair* was unknown. It has since been revealed to BIGRAT that the Alien was played by actor Hugo Panczak who also appeared in **UFO** as the SHADO Mobile Navigator in *The Square Triangle*. Our thanks to Sally French and Neil Thomson for providing BIGRAT with this data input.

FABMAIL

c/o FANDERSON, P.O. Box 93, WAKEFIELD, WEST YORKS, WF1 1XJ

Christine Glanville, Buckinghamshire

Memory is a very strange thing and if I am wrong about this, I am very sorry. It is, after all, thirty three years ago!!! I am writing in answer to Raymond Clarke's letter in the latest FAB mag (27). I worked on the series as a puppeteer and I remember being told, during the preparation period, that **Stingray** was to be made in colour. Tests had to be made for flesh tints - I don't know about the costumes, but loads of photos were taken in colour of the puppet heads.

As for the sets, we did a colour test on film using the puppets in action. I thought that Reg Hill took this to America to see if it was OK. It was not, so the set had to be painted again. I asked John Read if he remembered any of this, and he said he did seem to recall doing the test, but thought that they had taken it to the BBC to look at on their internal monitors. John Brown cannot really remember but guesses that as it was to be shown in the USA, the colour had to be right for them. It was shown in the UK in black and white. Bob Bell vaguely remembers repainting the set because there were too many colours. Reds and blues transmitted too strongly.

I remember it all as it is written in the book. I'm not saying there were not mistakes - there were plenty - but I don't think this is one of them!!

***Stingray** was certainly made in colour and clearly everyone involved with making the show remembers being told that it was to be the first British television series to be made in colour. Nonetheless, 30 episodes of **The Adventures Of Sir Lancelot** (starring William Russell, Ronald Leigh-Hunt and Peter Dyneley's wife Jane Hylton) were made in colour by Sapphire Films for ITC at the Nettlefold Studios in Walton-on-Thames back in 1956, six years before **Stingray**. As ITC financed both **Sir Lancelot** and **Stingray**, it seems a bit odd that no-one at ITC suggested that the **Stingray** crew could have sought advice about colour filming for American television from the **Lancelot** crew, as this would undoubtedly have saved a lot of time and money.*

*As far as we can ascertain, **Stingray** appears to have been the second British television series filmed in colour, as we have been unable to find any records of other colour series being made between 1956 and 1962. The 1957 Roger Moore **Ivanhoe** series has long been rumoured to have been produced in colour, but colour prints have yet to come to light so this cannot be confirmed.*

Lyndsey Ryan, South Kensington, London

If anyone in Fanderson is interested in the fancy dress side of conventions and wants to go as an Alien from **UFO**, they can find green make-up from a shop in London: Charles H. Fox Ltd., 22 Tavistock Street, Covent Garden, London WC2E 7PY (Tel: 0171 240 3111). The make-up is a green paintstick called "1742" and is made specifically to make the skin look green from the effects of prolonged green liquid exposure! The make-up is made for professional TV make-up artists and is probably the same make-up used in **UFO**. I have seen the make-up in use as I am a trainee TV make-up artist and it certainly looks like the same stuff. It costs £6.50 with an extra £3 for postage if it's not convenient to get to London.

Robert Reid, Camelon, Falkirk

Now that the BBC have apparently cancelled **UFO**, it seems that their shoddy treatment of the series amounts to more than just a few minutes cut here and there. When BBC2 moved the series from Mondays to Fridays, viewers in Scotland lost out on three episodes - presumably *The Square Triangle*, *Court Martial* and *Close-Up* (is it just coincidence that the episodes have been screened in the same order as they're listed on Fanderson's 25th Anniversary mug?).

I should explain that Scotland got **Star Trek: Deep Space Nine** on Fridays and an hour and a half of Gaelic (!) programming on Thursdays. When **UFO** made its brief return in January, **Deep Space Nine** was moved to Mondays - yes, you've guessed it, at the expense of **Space Precinct**!

In the meantime, I had written to BBC Scotland asking when, if ever, **UFO** would return. Eventually (ironically on the day that we were scheduled to get *Kill Straker!*) I received a letter from Colin Cameron, Head of Production, BBC Scotland. His letter reads:

"Dear Mr. Reid,

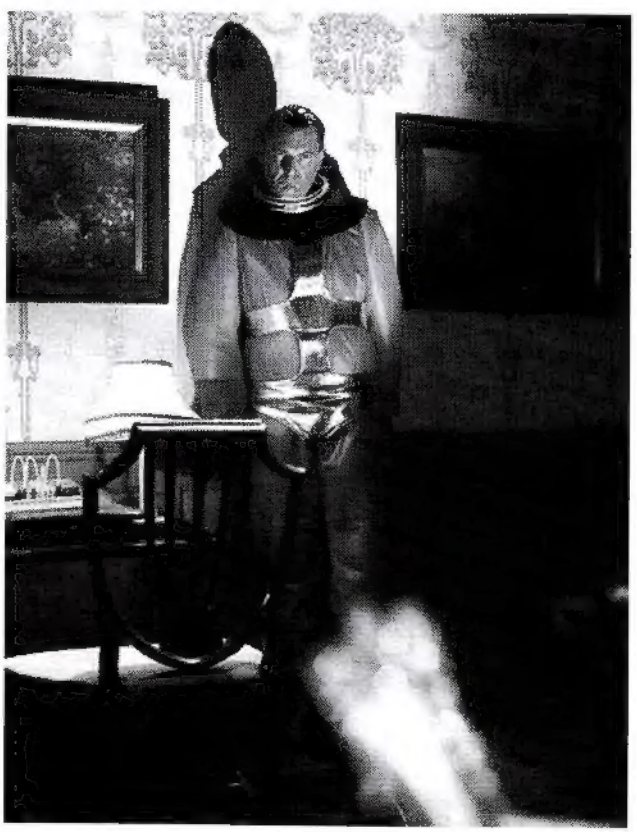
Thank you for your recent letter which has been passed to me for reply. I regret to say that the network schedulers have decided to stop transmitting **UFO** which is currently being screened on Friday evenings and are replacing it with episodes of the original series of **Star Trek**. **UFO** may return to the schedules later in the year if a suitable slot for the series can be found by the network. I hope this answers your query."

Quite frankly, the answer is "No!"

When programme planners use the words 'may' or 'might', they usually mean 'won't' - and don't they know what their future schedules are? I think they do. Secondly, what more "suitable slot for the series" is there than right now?

Come back PolyGram Video, all is forgiven!

*Steady on, Robert, I wouldn't go that far. But the BBC's treatment of **UFO** has, indeed, been particularly shoddy - so poor in fact that you'd be forgiven for thinking that they had been given the programme to toss into their schedules for free, instead of paying large amounts of our licence fees to PolyGram for the right to do so. Personally, I don't think that any explanation that the BBC could come up with would justify prematurely terminating **UFO**'s first ever UK network run just*



*to show the original **Star Trek** series again, particularly when the three other **Trek** series are already being shown on other days, but I guess that someone there genuinely believes that the BBC's public service mandate is being fulfilled by re-screening the only SF TV series that has been repeated on UK network terrestrial television more than six times in the last 25 years.*

Simon Morris, Cwmbran, Gwent

I was perturbed to read the "disclaimer" which appeared on page 7 of FAB 27 regarding statements which had been made in FAB 26. Was a disclaimer really necessary? Firstly, a TV series these days can have all the artistic and creative merit possible, but it won't, at the end of the day, survive without finance. We have all been told many times how worldwide sales are vital to our television exports, and given the widely reported problems in gaining finance for another series of **Space Precinct**, is it really an erroneous statement that the series did not make as much of an impact on world TV markets as perhaps had been hoped? Yes, we need to point out that in many territories, the series was a resounding success - but surely not the unqualified world success that would have led to a further season.

By the same token, I do not believe it was necessary to point out that the views of actor Richard James were his own, since I am sure that most readers would understand that for themselves. Personally, I think that he was generally quite constructive in his comments (actors do tend to be more honest once their guaranteed meal-ticket has ended, and he *was* positive about some aspects of his involvement!) and in any case they were balanced by enthusiastic responses from other cast members.

There is a very high journalistic standard in both the writing and editing of FAB and as such it seems a little condescending to readers to be distancing yourselves from any remarks that might be seen as less than complimentary. There is no element of "biting the hand that feeds you" here - readers are generally well capable of digesting a little criticism or controversy, without running the risk that they are "running down" a particular production. Like every other in history, each TV series has its good and bad parts and, let's be fair, **Space Precinct** was no different. If Mentorn Films, ITC/PolyGram or Gerry Anderson himself are asking for these sorts of disclaimers (and if they are, perhaps you should make that clear) then maybe they might as well write and edit the magazine themselves.

To conclude, I would like to thank the club committee and all involved in the production of FAB for their continued hard work in producing a great magazine, and I look forward to an interview with **Space:1999** Year Two composer Derek Wadsworth. How about it?

Thank you for your vote of confidence, Simon. For the most part, Fanderson enjoys a quite exceptional relationship with its authorising bodies who, by and large, are happy to allow us as much access to material as we need and to publish whatever we think that members will find interesting. It is only through the good grace of these people that the club is capable of functioning, so it is only fair that we should always respect their rights and wishes. If they feel that we have presented factual material erroneously, then it is their right to ask us to publish a correction.

*Although I agree that the majority of readers will have recognised that Richard James' opinions about **Space Precinct** were not necessarily a reflection of those of the FAB editorial team or the Fanderson committee, we did receive some correspondence from readers who clearly believed otherwise - that our publication of Richard's article was an implicit acceptance of his viewpoint. We felt that a disclaimer was necessary to disabuse those readers of that notion - it was not something that was imposed upon us by Mentorn or Gerry Anderson.*

As for an interview with Mr. W, we'll see what we can do.

FAB Back Issues

Back issues of FAB Magazine are available from Fanderson Sales. Each magazine is packed with news, interviews and articles as detailed below.

FABs 1 to 5: SOLD OUT!

FAB 6: Stanley Unwin; **Stingray** episode listing; Nick Tate/Alan Carter biographies; **Thunderbirds** Episode Guide: Pt 4.
Cover: **The Secret Service**: *A Case For The Bishop*

FAB 7: SOLD OUT!

FAB 8: Vladek Sheybal; **The Protectors** - *Lena*; **Captain Scarlet** Episode Guide: Pt 1; Sing-Along-A-Supermarionation.
Cover: **Captain Scarlet**: *Codename Europa/Special Assignment*.

FAB 9: Zienia Merton; **Captain Scarlet** Episode Guide: Pt 2.
Cover: **Joe 90**: *Arctic Adventure /Hi-jacked*.

FAB 10: Michael Billington; The Making Of **UFO**: Pt 1; **UFO** episode listing; The **UFO** Location Tour: Pt 2; **Captain Scarlet** Episode Guide: Pt 3.
Cover: **UFO** - *Sub-Smash*.

FAB 11: Mike Noble; The Making Of **UFO**: Pt 2; **Terrahawks** episode listing; Martin Landau/John Koenig biographies; **Captain Scarlet** Episode Guide: Pt 4.
Cover: **Space:1999** - *The Metamorph* and *Devil's Planet*.

FAB 12: Kevin Davies (Pt 1); The Making Of **UFO**: Pt 3; **Crossroads To Crime**; **Terrahawks** Episode Guide: Pt 1. Cover: **Terrahawks**: Yung-Star.

FAB 13: Kevin Davies (Pt 2); The Making Of **Fireball XL5**: Pt 1; **Space:1999** Year Two episode listing; **Terrahawks** Episode Guide: Pt 2.
Cover: **Fireball XL5**: Steve & Venus/**Space:1999** - *One Moment Of Humanity*.

FAB 14: SOLD OUT!

FAB 15: A Tribute To Barry Gray including interview and discography; **Terrahawks** Episode Guide: Pt 4. Cover: **Stingray**: Marina/**Joe 90** - *The Professional*

FAB 16 & 17: SOLD OUT!

FAB 18: Phil Morrow, Peter Duffell, Chris Dando, Marcia Gay; The Making Of **Thunderbirds**: Pt 1; **The Secret Service** Episode Guide: Pt 2.
Cover: **Space Precinct**: Police Cruiser (*Divided We Stand*)/Station House

FAB 19: Simone Bendix, Jerome Willis, David Quilter, Rob Thirtle, Andy Dawson, Christine Glanville; The Making Of **Thunderbirds**: Pt 2.
Cover: **Thunderbird 6/Space Precinct**: *Illegal*

FAB 20: The 'Countdown' Story; **UFO** Episode Guide: Pt 1; The Making Of **Thunderbirds**: Pt 3. Cover: **UFO**: *Kill Straker!/The Man Who Came Back*

FAB 21: **Space:1999** Special - 20th Anniversary Tributes from cast and crew; **UFO** Episode Guide: Pt 2. Cover: **Space:1999**: *Guardian Of Piri/The AB Chrysalis*

FAB 22: A Tribute to Derek Meddings including complete biography and screenography; John Glen & Piers Haggard. Cover: **Space Precinct** Space Suburb

FAB 23: Richard Gregory & Roy Scott; **UFO** Episode Guide: Pt 3; **Thunderbirds** merchandise: Pt 1. Cover: **UFO**: *The Man Who Came Back/Kill Straker!*

FAB 24: Keith Wilson: Pt 1; The Making Of **Thunderbirds**: Pt 4; **UFO** Episode Guide: Pt 4. Cover: Lady Penelope/**Space:1999**: *Another Time, Another Place*

FAB 25: SOLD OUT!

FAB 26: **Space Precinct** memories: Richard James, Nic Klein, Megan Olive & David Quilter; The Making Of **Thunderbirds**: Pt 6; **Stingray** Episode Guide: Pt 2; **Thunderbirds** merchandise: Pt 2.
Cover: Gerry Anderson & Thunderbird 2/**Lavender Castle**: Captain Thrice

FAB 27: Ed Bishop: Pt 1; **Captain Scarlet** Century 21 Mini-Albums Guide; **Thunderbirds** merchandise: Pt 3.
Cover: **Captain Scarlet**: *Lunarville 7/The Launching*

Each issue costs **£3.00**. UK members please also add **50p** postage and packing on each magazine ordered (overseas members please add **£1.50** for each magazine). Make cheques or postal orders (£ Sterling only) payable to **Fanderson Sales**. Send your orders, clearly stating which issues you require, to:

Fanderson Sales, c/o Stephen Brown, 15 Somerset Road, Erdington, Birmingham B23 6NQ

allowing at least 28 days for delivery.

TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions. Members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the FABMail address, keeping text to an absolute minimum. Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, nor can we print members' telephone numbers. If your advert does not appear here, please be patient - it will appear next issue.

FOR SALE:
Original cutaways and cover artwork by Graham Bleathman from Fleetway's Thunderbirds, Stingray, Captain Scarlet and Joe 90 comics. Prices from £300.
CONTACT: (please send A4 sae for full list):
Graham Bleathman, 26 Milner Road, Horfield, Bristol, BS7 9PQ

FOR SALE:
Airfix Snap 'N' Glue Angel Interceptor kit (unmade)
Matchbox FAB 1 (carded, new)
Bandai Ninestein figure (4" approx - carded, slight damage to card at top)
Reasonable offers accepted or trade for Space:1999 items (eg. poster magazine or soundtrack record).
CONTACT:
Richard Farrell, 2 Heath Dale, Bebington, Wirral, Merseyside L63 3AX

WANTED:
Actual UFO kit or model from UFO series. Must be a reasonable size, the bigger the better. White metal or vac form etc., either built or unbuilt.
CONTACT:
Mr. J. Blaber, 6 Chyngton Avenue, Seaford, East Sussex BN25 3SN

FOR SALE:
Captain Scarlet PolyGram video box set - £50
PolyGram Bumper-pack Joe 90 videos Vols 1-4 (will not split) - £25
Captain Scarlet double cassette Vol 1 - £6.50
Power Themes 90 cassette - £4
1993 Stingray Calendar - £1.25
(All prices are inclusive of postage & packing)
CONTACT:
Paul Wells, 56 Castlesteads Drive, Sandsfield Park, Carlisle CA2 7XD

FOR SALE:
Boxtree "Thunderbirds" by John Marriott
Boxtree "Stingray" by Dave Rogers
Boxtree "Captain Scarlet And The Mysterons" by Chris Drake
Titan "Gerry Anderson Episode Guide" by Adam Pirani
UFO Annual 1970
Century 21 Magazines (15)
"21st Century Visions" by Derek Meddings
Convention books: FAB 1, Project Straker, Space City, Fanderson 91
CONTACT (offers please):
N. Thompson, 49 Grosvenor Avenue, Swalwell, Newcastle upon Tyne NE16 3ES

WANTED:
Fanderson 'Parker' mug (late 80s)
CONTACT:
Peter Reitenbach, PO Box 965, Broadbeach, QLD, 4218, Australia

WANTED:
FAB 16 (in good condition)
Officer Orrin collector's card (from Vivid Imaginations Orrin figure)
Vivid Imaginations Sergeant Fredo and Morgo figures (in or out of bubble pack)
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52 videotaped episodes of Torchy The Battery Boy (all on blank tapes)
CONTACT:
Christian Bews, 51 Elmfield Avenue, Aberdeen, Scotland, AB24 3NU

FOR SALE:
10"x8" UFO colour photos: actors, models, guest actors, original Alien helmet, original Dr. Jackson's jet (*Exposed*).
CONTACT:
Paolo Malaguti, PO Box 221, 20025 Legnano, MI - Italy

FOR SALE:
Century 21 EPs plus other Anderson-related vinyl.
CONTACT (send sae for comprehensive list):
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Dinky Maximum Security Vehicle
Both in immaculate boxes and in mint condition (photos available) - £400 each
CONTACT:
N.R. Boden, 102 Brunswick Street, Nelson, Lancashire, BB9 0SL

FOR SALE:
Set of 8 Thunderbirds plates
Tracy Island and Thunderbirds plus other items.
CONTACT (please send sae for full details):
Kevin Owen, 4 Brickhill Close, Darlingscote Road, Shipston-on-Stour, Warwickshire CV36 4RR

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Space Precinct comics
Space Precinct videos Vols 3 & 4
Space Precinct stickers - complete set
Thunderbirds Atari ST game
FOR SALE/SWAP:
Matchbox Thunderbirds 10" dolls - £60 for set of 4
CONTACT:
Micky Bister, Kirchstr. 4, D-10557 Berlin, Germany

CONVENTION CHECK A-O.K.

Lightspeed '98 Multi-media Convention. 13th-15th February 1998, Coventry Hilton National Hotel, Coventry, Hilton. Guests: Dennis Ashton & 'The Stardome' (others TBA). Guest talks, videos, auction, dealers, disco, competitions, fun & games, tombola and more. Registration: Full £35, Day £20, reductions for children, under 5s free. For further details please send an sae to:
Lightspeed '98, 16 Bramwell St., Eastwood, Rotherham, South Yorks, S65 1RZ

LOCAL GROUPS

Fanderson members who would like to join a locally-based group of like-minded fans for group discussions and other social activities, may contact the club's Local Group leaders (shown below) who will be able to advise if space is available in their groups. Please remember to enclose a stamped self-addressed envelope when you write. If no group exists in your area, perhaps you would be interested in organising one? If so, simply forward your name and address to the FABMail address, marking your envelope 'Local Groups'.

BARNSTAPLE:
Dave Barnett, 36 Mead Park, Bickington, Barnstaple, Devon EX31 2PF

BIRMINGHAM:
Lynn Simpson, 15 Somerset Road, Erdington, Birmingham, B23 6NQ

BRISTOL:
Katie Bleathman, 26 Milner Road, Horfield, Bristol, Avon BS7 9PQ

HIGH WYCOMBE:
Glo Thorogood, 133 Totteridge Lane, High Wycombe, Bucks HP13 7PG

LEICESTER:
Malcolm Stephenson, 275 Goodwood Road, Leicester, LE5 6TT

LONDON:
Lorraine Malby, 11 Woodriffe Road, Leytonstone, London E11 1AH

SOUTHAMPTON:
James Lancaster, 53 Burlesdon Road, Bitterne, Southampton, Hamps SO2 7LX